

What's PG&E's plan ...
for S.F.'s energy mess?
Er ... ah ... there isn't one
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Re-Processed World
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Portuguese film
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**The case against
the San Francisco
olympics [p.17]**

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This week: Countdown to public power — complete coverage of the PG&E scandal

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The San Francisco Bay Guardian

Sept. 5-11, 2001

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Since 1966. An independent, locally owned and edited newsweekly.

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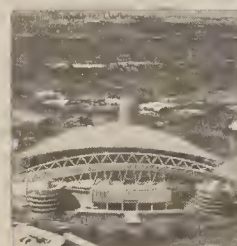
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in this issue

It's early summer, 2012. The eyes of the world are about to gaze on the San Francisco Bay Area, host city to the games of the XXX Summer Olympiad. On the surface, it's all very festive. The city's one remaining daily newspaper is about bursting with hype and excitement.

Workers are just a few days away from finishing a \$10 billion project to ring the Bay with BART — a project that has sucked up all of the available federal transportation dollars from the region for the next 30 years.

Environmentalists are furious; the overpriced transit system has taken desperately needed cash away from urban bus systems and essentially doomed any real effort to build a high-speed rail line from San Francisco to Los Angeles. But hey, it's great for the transit-first Olympics.

The South Bay is dying. San Francisco International Airport has dumped 1,000 acres of fill in the bay to build new runways — which airport officials insisted would be needed to serve the great boom in tourist travel created by the Olympics.

In neighborhoods all over San Francisco, housing is so scarce and expensive that people are looking back with fond nostalgia on the late 1990s. For months landlords have held vacant apartments off of the market, to cash in on the Olympic tourist dollars. Now they're desperately trying to evict tenants to cash in even more.

The sheriff is renting cells in every jail in the region to make space for the thousands of homeless people and protesters who are being swept off the streets so they won't mar the city's image for the cameras.

It's not pretty. And it's not far from what's happened in other cities that have hosted the Olympics recently. Yeah, it could happen here.

Tim Redmond
tredmond@sfbg.com

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Thirty years later
Memories of Attica cry out in Norman Solomon's MediaBeat.

Great moments in politics
Tom Tomorrow's This Modern World.

Golden Oldies
Andrea Nemerson's alt.sex.column.

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- 1: FLAT TIRES! weds. Aug. 15th
- 2: BIKE FIT & CORNERING weds. Aug. 22nd Keep your back happy. don't fall down!
- 3: BRAKES weds. Aug. 29th
- 4: GEARS weds. Sept 5th
- 5: HUBS & BEARINGS weds. Sept. 12th
- 6: FLATS, again! Tues. Sept 18th
- 7: SPORTS INJURIES! & how to avoid 'em. Certified coach & physical therapist talks about bike fit, riding form, stretching, and recovery from injury Tues. Sept. 25th RIDE WITHOUT PAIN!
- 8: HEADSETS & BOTTOM BRACKETS Tues. Oct. 2nd
- 9: WHEELS Build & Repair 'em weds. Oct. 10th --no mysteries!
- 10: TOURING & COMMUTING Thurs. Oct 18th --very cool class
- 11: SUSPENSION! How do it being? weds. Oct 24th

fig. 4-12 GEARS Sept. 5th

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letters to the editor

Cover the clowns

I was amused to read that Mike McGuirk's list of artists, such as Elliott Smith, Mark Eitzel, and Nick Cave, for whom he shows such disdain ["10 Bands Nobody Really Cares about Any-more That Continue to Sell Unholy Amounts of Records and/or Have Critical Slaverling Heaped upon Them for No Reason," 8/22/01], was followed by a fawning article on "guitar genius, rock and roll impresario ... (who) fucking rules" John Dwyer, a fellow who demonstrates a burgeoning interest in pyromania and who likes to tape scuba gear to his head whilst singing ["I Am the God of Hellfire," 8/22/01]. May I request of your editorial staff that Mr. McGuirk's writing talents, such as they are, be assigned to cover entertainment along the lines of Barnum & Bailey's, an act sure to please him as it features fire-eaters and clowns, and allow other writers to cover artists who can actually, you know, handle a tune.

Ian Purtil
San Francisco

Where are Jan and Dean?

This is in response to the list of most "Glaring Omissions from the Rock and Roll Hall of Fame, Tip of the Iceberg Category," according to John O'Neill (but most definitely not the J. O'Neill who was in the Undertones) [8/29/01]. My #1: Jan and Dean!

What would *his* choice, the Ramones, have been without Jan and Dean? And moreover, if the Ramones have any lasting value, it's because occasionally Joey was clever and funny like Jan and Dean;

too frequently, Johnny and Dee Dee, etc., were just loud and dumb like Black Sabbath ...

M. Kevin Tutor
San Francisco

Seeger's no asshole

Where the hell does John O'Neill get off, calling Pete Seeger one of the "Top 10 Assholes in the Rock and Roll Hall of Fame" [8/29/01]?

I'm not sure what Pete Seeger's credentials were for getting into the Rock and Roll Hall of Fame in the first place (early influence on Dylan and other folk-rockers like the Byrds, no doubt — come to think of it, he did write "Turn, Turn, Turn," didn't he?), but he certainly deserves better than to be called an "asshole" by some obscure writer like O'Neill. When O'Neill has had one-tenth of Seeger's impact for such diverse causes as union organizing and environmentalism, maybe he will have the necessary credibility to make a serious, nonscatological comment on Seeger's work or life.

Michael Fallert
San Francisco

John O'Neill responds: *The list was about rock and roll, and anyone who tries to silence another artist for personal reasons qualifies as very un-rock and roll. The place was the Newport Folk Festival, the individual under attack was Bob Dylan (for attempting to play "electric" music), and the "liberal" who tried to squash it was Pete Seeger. Sorry, that's an asshole.*

P.S. For the record God and a henchman wrote most of "Turn, Turn, Turn."

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ARTICLE 2: MAGAZINES DATING BACK FOR MORE THAN SEVEN YEARS MUST BE REMOVED FROM DOCTORS' WAITING ROOMS.

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The Navy's kids

Given the Navy's unhappy history at Hunters Point Shipyard, it is almost painful to come to their defense ["We Can't Make This Stuff Up," 8/29/01]. But [A.C.] Thompson trashes the Navy for one of the few good things they've done out here — participating in the Bayview Opera House Children's Mural Program. This year, as in some prior years, the program concluded with a shipyard field trip, which included presentations from the Navy, the Redevelopment Agency, the Mayor's HP Shipyard Citizens' Advisory Committee (which I chair), and others.

This excellent and long-running program, in all five Bayview-Hunters Point elementary schools, is very popular with the children and teachers. Children learn and use basic arts skills to illuminate curriculum that focuses on the biggest toxic problem in their community, Hunters Point Shipyard. Over the years literally thousands of neighborhood youth have learned about the Superfund cleanup and redevelopment of the shipyard. Each year produces a bumper crop of colorful, environmentally focused artwork (displayed at Bayview Opera House and as murals on several public buildings), and hundreds more children who probably know more about shipyard history, environmental problems, and redevelopment than most adults. The Navy's (admittedly atypical) cooperation in bringing the children to the shipyard gave the kids a chance to see the place they had been studying for several months.

Scott Madison
San Francisco

For the record

In last week's issue we incorrectly stated one of the Coalition for Lower Utility Bills endorsements. CLUB endorsed both Bob Boileau and Garrett Jenkins in Ward Five.

The Bay Guardian welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, Bay Guardian, 520 Hampshire, S.F., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack.

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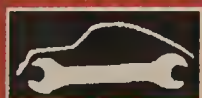
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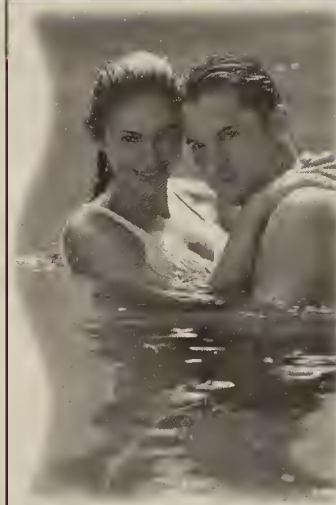


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GETTING AROUND THE OLYMPIC VILLAGE, 2012

opinion

by bill koski and david klaus

Folsom high school blues

Outside the walls Randy G. is free to stroll the sidewalk like any regular teenager. Neither a police officer nor any other government official can stop and detain him unless the officer has reason to suspect that Randy has committed a crime. But on the inside, Randy doesn't have the full protection of the Fourth Amendment. On the inside, any adult who holds authority over Randy can detain him against his will and interrogate him.

If Randy were in prison, this would make some sense. But Randy G. is doing his time in high school.

Randy G. was the subject of a recent California Supreme Court case in which he was found delinquent because he brought a knife to school. A security officer, acting on a hunch, detained and interrogated Randy for 10 minutes outside of the classroom. After securing permission to search Randy's person, the officer found the knife. Randy was ultimately arrested and placed on probation.

In order to stop and detain a citizen on the street, the police must have a "reasonable suspicion" that a crime is afoot — something much more than just a "hunch." But according to the California Supreme Court, these rules no longer apply to kids in the schools. Now a school official may stop and detain any student, and then interrogate him or her for no reason at all.

It is chilling to note that the court cited for support cases in which adult parolees and probationers and juvenile probationers were similarly stripped of their rights. Being young and in school is apparently similar to having committed a crime.

To many the high court's ruling in Randy's case may seem reasonable. After all, one might argue, school officials need to be able to informally question students to maintain a safe and peaceful learning environment. But Randy's case should be viewed in its context — a context in which youth policy looks more like adult punishment.

In these times when Columbine, Santee, and Paducah have become household names and have been portrayed as symbolic of the madness of our

children, California's policy response has been fierce. So-called zero-tolerance offenses at school will get a kid expelled, regardless of his or her stellar grades, behavior, and attendance in the past. Proposition 21 has made it easier for prosecutors, instead of judges, to make decisions as to whether a juvenile should be tried as an adult and sent to an adult prison.

But despite the hype, the evidence shows a decrease in crime on school campuses over the last decade. The Justice Policy Institute recently summarized the data on school violence in its study "School House Hype: Two Years Later." During the 1998–99 school year, the year that included the Columbine tragedy, the National School Safety Center reported that there were 26 school-associated violent deaths, a 40 percent decline from the previous year. A joint study by the Bureau of Justice Statistics and the National Center for Education Statistics found that between 1993 and 1997 the number of school crimes declined 29 percent, the number of serious violent crimes declined 34 percent, the number of violent crimes (including fighting) declined 27 percent, and the number of thefts declined 29 percent.

More than 30 years ago the U.S. Supreme Court scolded an Iowa school district for its efforts to maintain the peace in its school by forbidding its students from wearing black arm bands in protest of the Vietnam War. The court, in protecting the students' free speech rights, said that students do not check their constitutional rights "at the schoolhouse gate." Today our California high court has eroded some of those rights at the same time that our legislators and some school officials make the schoolhouse gate look a lot more like the jailhouse gate. We can only hope that Randy and his friends don't decide that it's a lot safer on the outside and stay out on the streets. ❖

Bill Koski is an associate professor at the Stanford Law School and directs the Youth and Education Law Project. David Klaus is an East Bay criminal defense lawyer.

editorials

Olympic trials

The Olympics are a festive two-week sporting event. That's what the organizers of the bid to bring the 2012 games to San Francisco tell us. They talk, with legitimate passion, about the international goodwill the games create. They also talk of the money the games would bring to the region and how the 2012 Olympics could demonstrate to the world that the infrastructure for a world-class event could be built using sound environmental principals.

The Olympics are also — and for those of us who live here, perhaps primarily — a giant exercise in land-use planning. Tens of thousands of people have to be housed, transported, fed, and entertained; events would be spread over at least 100 miles. Some \$2 billion in public and private money would be spent to make that all possible.

But decisions that benefit the Olympics won't necessarily be good for the rest of us. And because the Olympics have become a massive big-money spectacle, run almost entirely by private interests, Bay Area residents won't get much say in how those decisions are made. There will be no local vote on how to plan, finance, or run the games. There have been no public meetings of the organizing committee.

As we report on page 17, the modern history of Olympic games hasn't been pretty. In Atlanta, for example, hundreds of low-income people were evicted

to make way for Olympic venues. Thousands were arrested in sweeps of the homeless. In the end the city put up millions of dollars, and very little of the promised financial bonanza trickled down to the needy. In Sydney serious environmental problems were ignored or covered up. In Salt Lake City public money has gone to build and expand venues that will have little or no use when the games are over.

To their credit, the local organizers, the Bay Area Sports Organizing Committee, are trying to reach out to environmental groups, social-justice groups, and community leaders to get their input. The organizers insist that this Olympics will be different — that there will be no displacement, no bad environmental impacts, no costs to the taxpayers that aren't more than covered by Olympic revenues.

The problem is, organizers in Atlanta said the same thing. So did organizers in Sydney.

So far, there's been very little organized local opposition to the games. But before city officials in San Francisco get firmly behind this bid, they should hold extensive hearings and ask some tough questions. Among them: Do we really want to make \$2 billion worth of changes to the Bay Area landscape to serve the needs of a two-week sporting event that primarily serves the needs of giant TV networks, corporate sponsors, and wealthy tourists? ❖

What's PG&E's plan?

Over at the San Francisco Democratic County Central Committee meeting Aug. 22, Frank Gallagher, the paid consultant for Pacific Gas and Electric, was busy bad-mouthing the municipal utility district measure when committee member Jeff Sheehy raised a question. PG&E is bankrupt and unable to deliver reliable, affordable electricity, he said; if the MUD's so bad, Frank, what's your plan to get us out of this mess?

Gallagher hemmed and hawed for a moment, then said, "I don't have a plan."

That's PG&E's essential response to the energy crisis in California today: there isn't any plan. Instead the company that brought us deregulation, rolling blackouts, and soaring rates wants the voters to reject the only viable alternative out there — public power — and leave things under PG&E's control.

But that hasn't stopped PG&E's hired guns from streaming out across the city, heading to labor and community organizations' endorsement meetings to try to sway votes against the MUD and Sup. Tom Ammiano's charter amendment. Among the people now on the circuit is John T. Nimmons, a lawyer who describes himself as an energy policy expert who has been hired by the San Francisco Chamber of Commerce to make presentations on the public power issue.

Nimmons's presentation borrows heavily from PG&E's own information and from the flawed study that the Economic and Technical Analysis Group conducted in 1997. For example, he quotes PG&E's figures as to how much it would cost to buy out the electricity distribution system in San Francisco and never challenges them. (Naturally, PG&E inflates those figures. For years the utility has told the tax-paying Board of Equalization that its local facilities are old and almost worthless; nevertheless, Nim-

mons boldly cites a figure of more than \$1 billion.) He told the Brisbane council that "it is not known if the proposed MUD would be more or less cost efficient than PG&E in operating and maintaining the electrical distribution system" — which is technically true: since the San Francisco–Brisbane MUD doesn't exist yet, nobody knows what its track record will be. But Nimmons fails to mention that every other public power agency in the state is more efficient than PG&E and offers consumers lower rates.

Nimmons also argues that if the city tries to take over PG&E's facilities, the utility will sue and tie the matter up in court for years. And PG&E may indeed do that. But what Nimmons doesn't say is that a bill by state senator Nell Soto (D-Ontario) that's making its way through the state legislature would make it much easier to municipalize PG&E. Even if that doesn't pass, PG&E is in bankruptcy court, and its creditors — who have considerable clout with the judge — are almost certain to be open to a sale. And the most recent utility takeover case, in Long Island, took just two years to complete.

So if you see Frank Gallagher or John Nimmons out there, standing with the bankrupt private utility, ask them two questions: Who's paying you? And what, exactly, is PG&E's plan? ❖

Urgent action for public power: Soto's bill is in danger of being killed at a hearing of the California State Senate's Energy Cost and Availability Committee Thurs/6. Contact Sen. John Burton immediately and ask that he — as a newly avowed public power advocate — use his muscle to make sure SBX23 survives the committee hearing and is then passed by the legislature. Call (916) 445-1412 or (415) 557-1300 or send a fax to (916) 445-4722. The complete text of the bill is at www.sen.ca.gov.

FIRST, THE BAD NEWS ...

As if there weren't enough complaints about the agreement that turned the Presidio over to a trust made up of federal appointees, now the trust is refusing to negotiate things such as wages and job security with employees at the national park — and using the agreement as an excuse. In a May 31 letter to a union lawyer, the Presidio Trust wrote that “Congress intended the Trust to have unfettered discretion in these matters” and compared such discretion to that granted to the National Guard and the Veterans Administration.

Laborers International Union Local 1141 filed a complaint with the Federal Labor Relations Authority in late June. And after union leaders and trust officials met with Rep. Nancy Pelosi a couple of weeks ago, the trust agreed to discuss proposals that involve things such as health and safety. But management still refuses to discuss more substantive matters with the employees. (Tali Woodward)

Here comes the MUD opposition

Anti-MUD groups form to fight public power

By Rachel Brahinsky

Opposition to the San Francisco public power campaigns is quietly taking shape as downtown allies of Pacific Gas and Electric move in to secure the bankrupt private utility's business in the city.

The latest sign is the appearance of a campaign committee formed to oppose Proposition I (the municipal utility district). The group, “No on I, the coalition to stop the billion dollar bill,” is headed by Nathan Nayman, the executive director of the Committee on Jobs, a lobbying group. The treasurer of No on I is Nanette Miller of accounting firm Stonefield Josephson. The group has yet to file any financial disclosure forms.

And though the San Francisco Labor Council took the historic step of endorsing the MUD in May, there are new rumblings among the council's membership to oppose public power. In early July the union that represents PG&E's workers, resigned from the Labor Council because it endorsed the MUD. Now the San Francisco Building and Construction Trades Council, a member of the Labor Council, is officially opposing the MUD.

Sources say the BCTC was influenced by Don Solem of Solem and Associates, a longtime PG&E flack who also heads the Coalition for Affordable Public Services, another committee formed to fight the MUD. After Solem gave his presentation on public power to the BCTC, the group voted to endorse against it.

MUD advocates derided the choice. “Don Solem is a mercenary for PG&E and the utility industry,” MUD Now campaign director Ross Mirkarimi told the *Bay Guardian*. “Acting on Solem's advice equates to endorsing the Bush-Cheney energy plan.”

(Oddly, despite its position, the BCTC decided to endorse a candidate for the MUD Board of Directors. Bob Boileau, a building trades union member who strongly backs Prop. I, is the BCTC choice in Ward Five.)

Meanwhile, Sup. Tony Hall revealed what could be a weapon against Prop. I and Prop. F (the water and power agency). On Aug. 27, in one of the last

votes taken before the San Francisco Board of Supervisors began its three-week break, Hall introduced a resolution to create a new Office of Public Power in the Public Utilities Commission. The resolution passed the board unanimously. A few days later the *San Francisco Examiner* reported Hall's intention was to create a wedge between the two existing ballot measures, specifically to undermine the MUD. With a functioning Office of Public Power, the argument goes, anti-MUD forces could say that the MUD and the WAPA are no longer necessary.

And though the San Francisco Labor Council took the historic step of endorsing the MUD in May, there are new rumblings among the council's membership to oppose public power.

Hall told us that he's simply trying to achieve public power as fast as possible. But the office he created would have no new special powers, according to Ed Smeloff, assistant general manager for power policy for the San Francisco PUC. Without the MUD or WAPA, Smeloff told us, the city has neither a “mandate of a vote of the people” nor the authority it needs to establish public power in the most efficient way.

Sup. Tom Ammiano said Hall's measure had the supervisors' support probably because it creates an office that, “if anything, would be interim.” But he said the *Examiner* analysis should serve as a warning heeded by MUD and WAPA advocates. “I think all kinds of collusionary, back-door things will be tried. It's a good heads up to us that there are attempts happening.” ❖

Savannah Blackwell and Tim Redmond contributed to this report.

Sunny days ahead

Task force demands city departments hand over sole-source contract info

By Rachel Brahinsky

The Sunshine Ordinance Task Force is finally pushing city departments to provide a listing of all sole-source contracts, as mandated by city law. The move comes two months after the *Bay Guardian* threatened to sue if the city doesn't comply with the requirement, spelled out by Proposition G, the 1999 Sunshine Initiative.

A sole-source contract is a contract awarded without the city's lengthy competitive bidding process. Proponents of Prop. G argued that the city should be required to disclose such contracts annually.

“It was put in the [law] so that the public could be aware of the degree to which certain contractors were getting business with the city,” attorney Thomas Burke, of Davis Wright Tremaine, told the *Bay Guardian*. Burke is the *Bay Guardian*'s lawyer and one of the primary Prop. G authors.

Only 12 percent of the departments have complied with the law this year, according to sunshine task force administrator Donna Hall. A review of those contracts reveals dozens of sole-source contracts, worth hundreds of thousands of dollars.

“In increasingly lean times,” Burke said, “there ought to be opportunities for the city to get reliable services at competitive prices. This is just one step to get them there — to reveal whether or not there is an old-boy's network [at play].”

Burke's June 21 letter to the city outlining problems with sunshine law compliance cited five major problems (see “Closed Call,” 6/27/01). City Attorney Louise Renne responded July 9 that the city is fully complying. Burke replied July 24 that the *Bay Guardian*'s investigations prove otherwise. Task force chair Hilda Bernstein then wrote

to Mayor Willie Brown Aug. 23, asking him to be sure departments list sole-source contracts.

Burke also wrote that another problem is Renne's refusal to establish an “ethical wall” around the task force's attorney, as required. The ordinance calls for Renne to assign an attorney to be an open-government advocate. The idea is that, as an agency mandated to censure sunshine law scofflaws, the task force needs an attorney with no other allegiances.

But last year Renne assigned deputy city attorney Jackie Minor to both the task force and the city's Human Rights Commission. HRC staffers were later accused of violating the sunshine law (see “Runaround Renne,” 11/8/00). Minor recused herself from dealing with HRC matters at the task force. But Renne has consistently refused to confirm that the office has created an ethical wall or to provide an attorney solely for the task force. Now, more than nine months after the *Bay Guardian* first revealed the apparent violation, the outgoing city attorney is quietly conceding.

At the Aug. 28 meeting of the task force, deputy city attorney Ernest Llorente announced he had been assigned to replace Minor. Llorente referred us to Renne's press office for comment; the press office did not respond to *Bay Guardian* calls. But at the meeting the significance of his assignment was made clear: “I do not advise any city departments, and my sole responsibility is to advise this task force,” Llorente said. “There is a process that is being developed to [establish] an ethical wall.... That's one of the reasons I'm here.” ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

Countdown to public power

Reason no. 1 to vote for Props. F and I

There are just nine weeks left before the Nov. 6 election, when voters will be asked to weigh in on two public power ballot measures: Proposition I (the municipal utility district) and Proposition F (the city-run water and power agency). Here's one of the top 10 reasons to vote yes on public power this fall.

Low rates In June 2000 a PG&E customer using about 1,000 kilowatt-hours of juice (typical for a large residential home) paid \$114. One year later, in June 2001, the same customer paid 36 percent more.

No question, public power is cheaper.

Just look at the numbers: take that same PG&E customer, whose June 2001 bill was \$155. If that customer had bought from the Sacramento Municipal Utility District, the bill would have been \$47 less; from the public Los Angeles Department of Water and Power, it would have been \$51 less. (Rachel Brahinsky)

For complete background information on MUD and the PG&E scandal, go to sfbg.com/News/pgande.

Also, to find out more on public versus private utility rates, go to www.eia.doe.gov.

GOT A TIP?

Call our tip line at (415) 487-2593.

HALL MONITOR

Election reform flip-flop: The San Francisco Board of Supervisors have put off starting up the redrawing of district elections lines by at least one month.

Last week the board voted 7-3 to approve establishing a task force that will adjust San Francisco's supervisorial districts to reflect new census data. But this week, on the matter's second reading, they voted 7-3 to delay the final vote until Sept. 24.



Gerardo Sandoval

On Aug. 20, Sups. **Chris Daly**, **Matt Gonzalez**, and **Aaron Peskin** voted against establishing the task force. Those supes had wanted to wait on a November ballot measure, Proposition E, that proposes to change the composition of the task force. If passed, the new law would limit the mayor's influence in making appointments on the task force.

Apparently, the supes hadn't had a chance to explain the need for the slowdown to their fellow progressives — namely **Jake McGoldrick**, **Sophie Maxwell**, **Tom Ammiano**, and **Gerardo Sandoval**.

Peskin, Daly, and Gonzalez must have done some effective behind-the-scenes work between the two meetings. At the board's Aug. 27 gathering, Sandoval said the creation of the task force should be delayed to allow the board time to hear the latest from investigations into reports of irregularities at the Department of Elections. (Officials have been responding to complaints about uncounted ballots and manipulated time-sheet records among other oddities). Sups. **Tony Hall** and **Leland Yee** insisted that the task force be created immediately to allow as much time as possible for redistricting.

DOE chief Tammy Haygood said the redistricting process would take four months. Sandoval pointed out that the state government's 120 legislative districts (including the assembly district Yee is running to represent) have yet to be redrawn for the March race. "And no one is saying there's not enough time," he said. Sandoval, Maxwell, and McGoldrick also voted for the delay. Sups. **Mark Leno**, Hall, and Yee voted against. Sup. **Gavin Newsom** was absent. (Savannah Blackwell and Tali Woodward)

BLAB

edited by a.c. thompson

The daily papers are chock-full of hysterical reportage on the Market Street-Sixth Street axis. The cub scouts at the *Fangzaminer* paint the area as a hellish wasteland of human poop, porn shops, marauding thugs, dope dealers, hookers, and homeless panhandlers that

should be transformed into a "tourist haven." Standing in the way of this glorious transformation are shiftless public officials — notably Mayor Willie Brown and District Attorney Terence Hallinan.

At least, I think that's what the paper's saying. It's hard to divine the meaning of sentences like "Many of them pointed to the killing as a reason for District Attorney Terence Hallinan having a reputation for being lax on prosecuting low-level drug crimes." *Fangzaminer* scribe Zoe Mezzin dropped that indecipherable nugget in a July 22 story.

At the *San Francisco Chronicle*, Rob Morse — who seems to be channeling the spirit of ex-supervisor Amos Brown — described the neighborhood as a "maelstrom of human madness, sadness and badness" in a recent column. (Call the plagiarism police! I'm pretty sure he lifted that line from *Green Eggs and Ham*.) Morse claims that "misguided paternalism" toward homeless people has turned San Francisco into "the biggest outdoor toilet in the world," and he wants city leaders to ... well, he hasn't quite spelled that out yet.

Last week I dropped by Sixth Street to talk to folks about the media histrionics. There I met Pat, a 44-year-old woman who lives on Sixth — literally: she sleeps on a cardboard box on the sidewalk.

Did you know there are plans to spend millions of dollars redeveloping this neighborhood?

"Are they gonna build any affordable housing?"

Uh, judging by the news stories I've read, that doesn't seem to be a high priority. So why do you think there are so many homeless folks in this town?

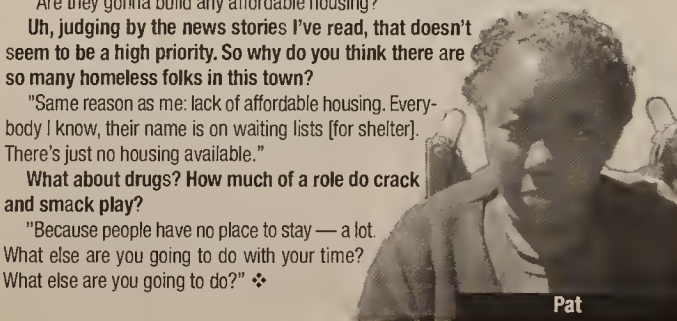
"Same reason as me: lack of affordable housing. Everybody I know, their name is on waiting lists [for shelter]. There's just no housing available."

What about drugs? How much of a role do crack and smack play?

"Because people have no place to stay — a lot.

What else are you going to do with your time?

What else are you going to do?" ❖



Pat

Help yourself

City-funded emergency counseling has fallen by the wayside

By Cassi Feldman

When two-year-old Bianca Robinson was accidentally killed in a drug-related shooting back in 1994, San Francisco rallied around her family. Then-mayor Frank Jordan called the incident "senseless" and "outrageous." The city's health department started a fund to pay for her burial. And, perhaps most important, the Critical Incident Response Team flew into action. Apart from offering emergency counseling, the team made funeral arrangements, provided transportation, paid bills, and basically made sure Robinson's family didn't feel alone.

Families who have lost children more recently have also lost that crucial support. Although the city-funded CIRT program was an unmitigated success, it has wilted under the supervision of the Bayview Hunters Point Foundation. The energetic team is down to one person, and that person has been on leave since May.

The timing couldn't be worse. African American families in the Bayview have lost 19 youths to gun violence over the past two years. Pastor Edwin Watkins of the Mt. Zion Baptist Church led a candlelight vigil through the Bayview Aug. 25 to draw attention to the shootings, some of which tore apart families in his congregation. Watkins said the families received some help from the District Attorney's Office, but he was unfamiliar with CIRT.

So was Cynthia Johnson-Taylor, whose 23-year-old son was killed Nov. 25, 2000. "I didn't get the support from the police that I thought I should have," she told the *Bay Guardian*. "No support groups came out to help us." Johnson-Taylor particularly wanted her son's three-year-old daughter, who witnessed the crime, to get counseling, but she wasn't sure how to pursue it. She's not alone. A report released Aug. 26 by U.S. Surgeon General David Satcher underscores the lack of mental health care available to racial and ethnic minorities nationwide.

For a while San Francisco was the exception to the rule. A similar spate of gang-related shootings prompted then-supervisor Willie Kennedy to help initiate CIRT in 1991.

"If there was a shooting, our contact in the police department would call us and give us a report," said Belinda Sulaiman, CIRT's former psychiatric technician, explaining how her team functioned. "I would contact the family. We'd start by taking them a basket of fruit. I'd give them a brochure and let them know

what was available and that we weren't coming there for anything, just to help them." Though

CIRT only had three staffers and a few interns, Sulaiman said, they were soon known throughout the community for their counseling skills and financial assistance. "We were really good," she said. But the job took a toll on Sulaiman; after months of heartbreaking work with one family, she decided to leave the team.

Now, several years later, no one is exactly sure what happened to CIRT. We called the San Francisco Department of Public Health, which funds the program, to find out. Ladonnis Elston, assistant director for adult services at the DPH, has overseen CIRT since May. But Elston seemed surprised to hear that the program's single staffer was on leave. "Who told you that?" she asked. When we asked how many people the program had served since May, she said, "I don't have the figures in front of me, but not as many as I would like. Our goal is to provide more services."

That's similar to what Moses Flores of the Bayview Hunters Point Foundation told us. "We're in the process of hiring new staff," he said, adding that the foundation was integrating CIRT into its mental health program. But local residents are skeptical. "They've been saying that for years," said one community member, who declined to be named.

This isn't the first trouble the agency has faced. In September 2000, workers at the foundation's eight mental health centers protested the management's refusal to address staffing shortages (see "Mental Health Workers Plan to Strike," 9/27/00). Last May employees accused the foundation of violating the city's non-profit sunshine law by refusing to publicize board vacancies and meetings (see "Closed Door Policy," 5/30/01).

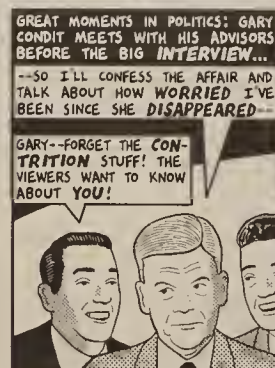
While the foundation flounders, more families will go without necessary care. "We did everything for ourselves," Johnson-Taylor said. "No one has come forth to make this any easier." ❖

E-mail Cassi Feldman at cassi@sfbg.com.



THIS MODERN WORLD

by TOM TOMORROW



alerts

by camille t. taiara

City attorney candidates forum

Thursday, Sept. 6, city attorney candidates make their pitches at a forum organized by the Chinese American Democratic Club and the District Three Democratic Club. Light refreshments provided. 6:30–8:30 p.m., John Yehall

Chin Elementary School, 350 Broadway, S.F. Free. (415) 248-1746.

Unite for affordable housing

Thursday, Sept. 6, representatives from Community Housing Partnership, People Organized Defending Environmental and

Economic Rights, Mission Agenda, and other organizations gather at a potential new housing site to speak about the National Housing Trust Fund, a federal initiative to build a million affordable homes nationwide. 10 a.m., parking lot at Folsom and 17th Sts., S.F. (415) 771-9850.

'50 Years of Denial'

Thursday, Sept. 6–Sunday, Sept. 9, the Rape of Nanking Redress Coalition and UC Berkeley Department of Asian American Studies hold "50 Years of Denial: Japan and Its Wartime Responsibilities," an international conference on the atrocities

committed by Japan in the 14 Asian countries it invaded and occupied during the Pacific War, including the enslavement of "comfort women" and germ and chemical warfare experimentation on humans. Go to www.mrc.org/conference or call for more information. Radisson Miyako Hotel, 1625 Post, S.F. \$150 (includes reception, three-day program, and food; discounts and waivers available). (415) 374-8992 or (510) 642-6717.

Walkin' the walk

Saturday, Sept. 8, join Board of Supervisors president Tom Ammiano and other community leaders in a walk through the Sunset district to get the word out on the historic energy measures (Propositions F, H, I, and B) on the Nov. 6 ballot that will give us democratic control of our electricity and help San Francisco become an energy-efficient and energy-reliable city. 10 a.m., Sunset Recreation Center, 2201 Lawton, S.F. (415) 440-8502.

'PowerShift'

Sunday, Sept. 9, show your support for clean, affordable energy under public control, at PowerShift, a massive rally and alternative energy fair featuring live theater, music, games, and more. Speakers include Medea Benjamin, poet Aya de León, and Raul Benet of Greenpeace Mexico. 2–6 p.m., State Capitol bldg., 1 and 11th Sts., Sacramento. 1-800-497-1994, ext. 251 or (415) 512-9120 (for transportation from the Bay Area).

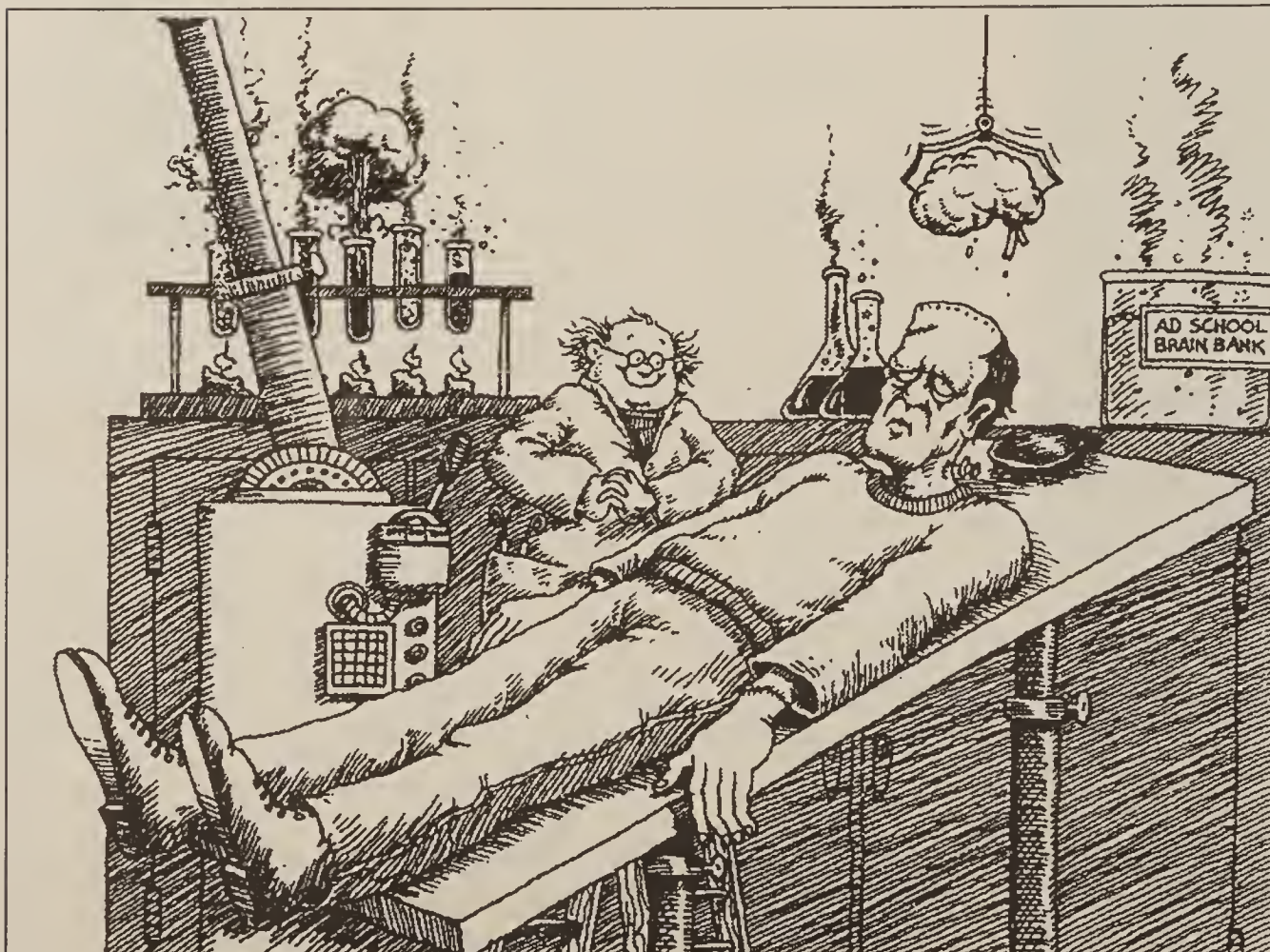
Protest apartheid in Israel

Sunday, Sept. 9, join the Ad Hoc Committee to End Israeli Apartheid in protesting the racist policies of Israel's Jewish National Fund — largely responsible for maintaining laws that prohibit non-Jews from owning, leasing, or renting 93 percent of the land in Israel — at the fund's annual dinner, during which it will present an award to Rep. Tom Lantos. 6 p.m., Fairmont Hotel, 950 Mason, S.F. (415) 641-4440.

Noncommercial media's future

Monday, Sept. 10, renowned media critic Ben Bagdikian, former KPFA-FM general manager Nicole Sawaya, and public broadcasting veteran Marshall Turner speak on the future of public, noncommercial broadcasting, at a forum hosted by the KQED Media and Society Initiative. Call to RSVP. 7–9 p.m., KQED, 2601 Mariposa, S.F. Free. (415) 553-2390. ❖

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.



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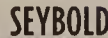
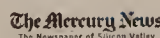
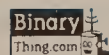
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It could happen here

Why the Bay Area doesn't need the Olympics.

By Cassi Feldman, Tim Redmond, Gabriel Roth, and A.C. Thompson



Torched earth: Sydney's Olympic Stadium, constructed for the 2000 summer games, sits atop a leaky landfill containing dioxins, asbestos, and pesticides.

Eight U.S. cities are competing to host the 2012 Olympic Games. In seven of those cities, community activists are protesting: the Olympics, they say, are bad for residents, bad for taxpayers, and bad for the environment.

But in the San Francisco Bay Area, where local boosters took Olympics officials on a four-day tour in late August, there's been barely a peep of protest.

In some measure, that's a reflection of how hard the Bay Area Sports Organizing Committee (BASOC), which is pushing for the games to be held here, has worked to incorporate local concerns. To hear organizers tell it, the Olympics would improve the region's transit systems, increase the affordable housing stock, and goose the economy.

"Everyone says that," says Helen Jefferson Lenskyj, professor of sociology at the University of Toronto and the author of *Inside the Olympic Industry*. "But the whole agenda is dominated by multinationals."

The truth is, the Olympic Games have always been a bad thing for the region that hosts them. They involve massive long-term changes to regional infrastructures to accommodate a two-week influx of tourists and athletes. They necessitate urban "revitalization" that comes at the expense of poor and working residents. They take power from local governments and turn it over to business interests.

So if, as BASOC's pitch claims, "there is no organized opposition to the Bay Area Sports Organizing Committee's bid to bring the 2012 Olympic Games to the San

Francisco Bay Area," that should change now. Here's why.

It takes a village

When Atlanta bid for the 1996 games, boosters promised safer streets, better jobs, a revitalized downtown, and billions in contracts and tourist spending. But no one fully anticipated the costs: the displacement of thousands of poor people and the wholesale suspension of human and civil rights.

One of the first targets was Techwood Homes, the nation's oldest public housing site. The rundown development, neighbor to Coca Cola's world headquarters and the Georgia Institute of Technology, was marked as the perfect site for the Olympic village, the facility used to house athletes during the games. Half of the homes were demolished; of those that survived, only a fifth were preserved for affordable housing.

Larry Keating, an associate professor of urban planning at Georgia Tech, called the razing of Techwood "a real travesty." In all, the Atlanta Housing Authority "has brought down more than 4,000 housing units, and they haven't put back but a thousand," Keating told the *Bay Guardian*. "It's outrageous."

Techwood residents weren't the only ones left without beds. Three homeless shelters were torn down to construct the Olympic Centennial Park; other homes were seized under the law of eminent domain. As many as 10,000 people are estimated to have lost their homes.

Sydney wasn't much better. According to Rentwatchers, a Sydney-based tenant group, hundreds of people were evicted from low-income boardinghouses to make way for tourists in the years leading up to the Olympics. The organization also noted that rents in some Sydney neighborhoods rose 25 percent between 1999 and 2000.

BASOC says its plan is different. The village would be located on Moffett Field in Mountain View, replacing 75 acres of former military housing. Organizers say the games will contribute 3,000 units to the Bay Area's housing stock, some of which will be kept affordable. (It's not yet certain how much.)

Anita Beaty, executive director of Atlanta's Task Force for the Homeless, says boosters there initially said the same thing. But when the games were done and Beaty's group suggested to local authorities that the housing should be used for homeless people,

she told us, "they laughed and said, 'Do you have \$131 million you want to buy it with?'"

Housing is only part of the problem. Another is the tendency of Olympic cities to criminalize homeless and poor people in an attempt to "clean up" the streets for tourists. In Atlanta this meant enforcing existing antivagrancy laws and passing a host of new ones. The task force documented 9,000 arrests of homeless people, most of them African American men, during the year before the Olympics. Sydney added more cops and surveillance cameras to its streets and forced homeless people out of public parks.

But that's nothing compared with Seoul, site of the 1988 Olympics. Lenskyj estimates that one million people were "relocated" to beautify the city. After an initial push drove residents out of low-income housing and into makeshift squats, she

writes, the government demolished "slum housing" along the Olympic torch route. (Prostitutes were allowed to stay; after all, they're part of the visitor-services industry.)

Would the Olympics be as brutal in the Bay Area? Perhaps not. But judging from experiences elsewhere, landlords would push to evict tenants in the months leading up to the games to take advantage of fierce competition for rooms in the Olympic host cities. With antihomeless sentiment at a perpetual fever pitch and housing prices still at a national high, the Olympics could help finish the economic cleansing of San Francisco.

"If you look across the world, the Olympics has never been a good thing for poor people," said Paul Boden, director of San Francisco's Coalition on Homelessness. "We already do crack down on homeless people, but [with the Olympics] it would be intensified. They'll drive them into the ocean — or at least the East Bay."

Silver and gold

Games proponents foresee \$7 billion in tourist revenue coming into the Bay Area from the 2012 Olympics. But there's another side to the balance sheet: billions of dollars in public and private spending to prepare the region for the Olympic contests and the influx of visitors they would attract.

Backers say that money would go to improving the local infrastructure by providing better transit, sports arenas, and other public facilities. But should a two-week sporting event really determine how the Bay Area spends billions of dollars in public investments?

Australian officials still haven't decided what to do with Sydney's \$414 million new arena (the figure is in U.S. dollars). And taxpayers spent \$33 million to create a white-water-kayaking venue on the Ocoee River in Tennessee's Cherokee National Park for the Atlanta games that has gone almost unused since the Olympic torch was passed.

Salt Lake City may have the same problem once next year's winter games are over. A publicly owned ice arena there is being upgraded from 2,500 seats to 8,500 at a cost of \$12 million, and almost \$60 million is being spent to build ski jumping and bobsledding facilities.

Continued on page 19

Gearing up to shut it down

How do you organize against something that's 11 years away?

The Bay Area Sports Organizing Committee isn't worried about public opinion turning against the Olympics. "Our poll shows that we have the support of the Bay Area," the committee's Web site asserts. But poll or no poll, BASOC might be wise to start worrying; local activists tell us they're gearing up for a fight.

"We have high hurdles if we want to defeat the games," said Richard Marquez of housing advocacy group Mission Agenda. "We need to start now with a regional network of homeless coalitions,

immigrant groups, neighborhood groups, and taxpayer watchdogs." For a model, Marquez looks to Toronto's Bread Not Circuses, which successfully blocked that city's 1996 and 2008 Olympic bids.

The International Olympic Committee's bylaws state that "no kind of demonstration or political, religious or racial propaganda is permitted in the Olympic areas." BASOC assures us that dissent won't be stifled in the Bay Area. "I think that would be untenable here," spokesperson Tony Winnicker said.

Whatever attempts are made to quash opposition, the Bay Area is not likely to yield entirely. "You can make a case that the opposition is not yet organized," said Sup. Chris Daly, who has called for a public hearing on the Olympics bid. "I certainly don't think it means there won't be organized opposition."

C.F.

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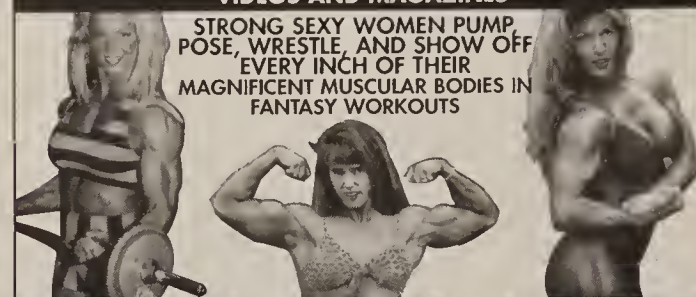
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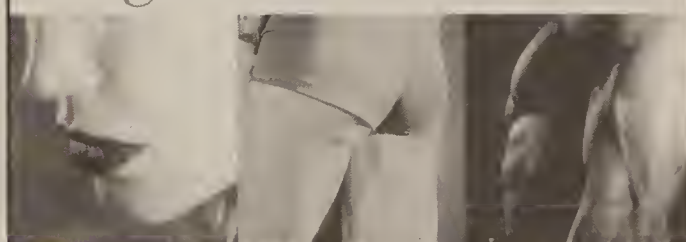
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Crushing the Gay Olympics

The USOC's homophobic past

The United States Olympic Committee has left an open wound in San Francisco's queer community. The committee's 1982 decision to sue a nationally renowned competition featuring gay athletes for using the word "Olympics" in its title was seen as a gratuitous act of homophobia by many queer activists.

The suit against the Gay Olympics, filed less than three weeks before the event's scheduled opening at Kezar Stadium, was successful — which is why the event is now known as the Gay Games.

The suit wreaked havoc on the life of Dr. Tom Waddell, a doctor and former Olympian who helped found the Gay Games. Waddell nearly lost his home as a result of the suit while he was suffering from the effects of AIDS.

"[The committee] basically kicked us when we were down," said Jeff Sheehy, co-author of San Francisco's domestic partner legislation and former president of the Harvey Milk Lesbian/Gay/Bisexual/Transgendered Democratic Club. Sheehy points out that the USOC didn't choose to sue the Special Olympics, the Nude Olympics, the Police Olympics, the Dog Olympics, or other groups that use the word "Olympics" in their titles.

BASOC representatives are treading gingerly around the issue. "We realize that those wounds haven't healed," Cribbs said. She pointed out that Olympics authorities are now cracking down on any infringing uses of the term.

"This is not about politics, nor was it about being against the Olympics per se," Sheehy said. "It's about unwanted and unwarranted behavior against a community."

Savannah Blackwell

Olympics

From page 17

BASOC organizers stress that a Bay Area Olympics would rely primarily on existing facilities, including local sports arenas, college stadiums, and convention centers. But the bid's capital-investment budget totals almost \$1.3 billion to construct, among other things, tennis courts on Treasure Island and a shooting range in San Jose. If history is any guide, that's a low estimate.

The Olympics don't just cost the host city; they cost the whole country. According to a 2000 congressional report, federal taxpayers spent a combined \$2 billion financing the games in Los Angeles, Atlanta, and Salt Lake City. As Sen. John McCain (R-Ariz.) put it, "the American taxpayer is now the largest underwriter of the Olympic games."

Past experience calls into question BASOC's claim that the games will actually bring in revenue. Georgia Tech's Keating estimates Atlanta's games cost the public more than \$1 billion, with \$172 million of that coming from the city treasury. Organizers anticipated recouping profits for public services. "The promises were that there would be between 50 and 150 million bucks profit from the Olympics that would go into youth sports programs and other community goodies," Keating said. "All the stuff disappeared real quick. There wasn't a dime left over."

Green games?

Environmentalists tend to bristle at the mention of the word "Olympics." "The sheer magnitude of the event, with the associated air travel and the construction of giant and often unnecessary facilities, is inevitably harmful to the environment," said Sharon Beder, an associate professor at Australia's University of Wollongong and the author of *Global Spin: The Corporate Assault on Environmentalism*.

BASOC organizers insist that the 2012 Olympics will be different. The problems that took place in Los Angeles, Atlanta, Sydney, and Salt Lake City won't happen here, they say. People in the Bay Area "will demand that it be conducted the way we want it to be conducted," BASOC CEO Anne Warner Cribbs told us.

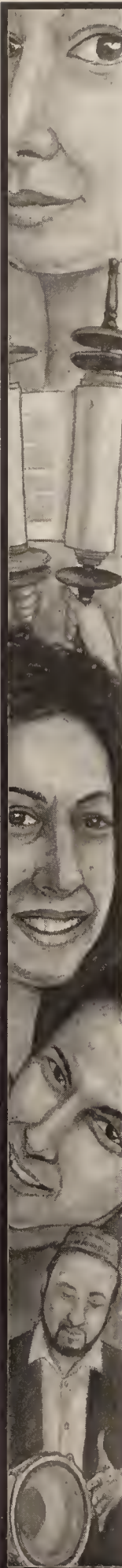
Indeed, the detailed plans that BASOC has put together include some important environmental considerations. There will be no parking at any Olympic venues; tickets to all events will include the cost of public transit. The Olympic village, to be built at Moffett Field, will be a model for sustainable design, with solar panels, wastewater recycling systems, and other eco-friendly features.

There will be only limited construction of new venues, and those that are built won't displace existing communities. Local environmental and social-justice groups will be involved in all key decisions. A chief environmental officer will monitor all Olympic activity.

Mark Jordan, board chair of environmental nonprofit WaterKeepers, sits on BASOC's steering committee. He says the games could bring environmental benefits to the region. "I went in thinking, 'How do you limit the downside?' he told us. "But there's a real upside. If we could get cutting-edge social-justice and environmental-protection issues written into the local bid, there might be a way to leverage all of that stuff that comes with the Olympics."

Those claims sound familiar to Australian environmentalists like Beder. Last year's summer Olympics were billed as the "Green Games." The private consortium that promoted Sydney's bid enlisted Greenpeace Australia to ensure that strict environmental standards were applied. A group of green-thinking architects helped design the proposed Olympic village, which included solar technology and state-

Continued on page 21



Have you lost interest in High Holiday services because they felt spiritually dead, ethically obtuse, or lacking in joy and connection with the Sacred? Do you ever wish for a community of Jews that could talk honestly about Israel and its violations of the human rights of Palestinians—while still condemning acts of terror against Israelis? That makes ecological sanity and the elimination of world hunger central Jewish concerns? That encourages generosity, open-heartedness, joy, and faith in the possibility of healing and transforming our world? If so, join us for High Holidays with Beyt Tikkun—or subscribe to TIKKUN Magazine.



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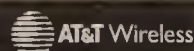
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Olympics

From page 19

of-the-art energy-generation and waste-water-recycling systems. Environmentalism was a selling point, just as it is for the Bay Area: an Australian federal official proclaimed that "a vote for Sydney will be a vote for the environment."

A year after Sydney's Greenpeace-backed bid was accepted, the government appointed private development firms — not the environmentalists — to oversee the village design and construction. The green architects complained that they'd been "absolutely shafted." And Greenpeace Australia's director described the Australian Olympic planning efforts as "appalling" and "a shambles." The central Sydney stadium was located in the middle of one of the continent's worst toxic dumps, which was never properly decontaminated or cleaned up.

Far from ensuring strict environmental standards, Beder said, "Greenpeace was used to help greenwash the Sydney Olympics and deflect attention from the toxic waste on-site."

Who's in charge?

One of the games' chief selling points is an opportunity to upgrade the Bay Area's infrastructure, especially its transit systems. But an unelected Olympic committee would be given significant influence over those major planning decisions. Cribbs told us, for example, that when she approached San Jose officials about using that city's venues, the mayor was thrilled. "He said he wanted BART extended to San Jose, and that would be one thing that might get accelerated," she said.

BART to San Jose is a controversial project: environmentalists and transit advocates say the Caltrain line could be upgraded for far less money and be adapted for high-speed rail to Los Angeles in the future. But the prospect of the Olympics coming to town could throw considerable weight behind the BART proposal. That's not how billion-dollar decisions about the future of Bay Area transit should be made.

BASOC is dominated by business advocates. Among the 66 members of the committee, there are nine representatives of the development and construction industries, eight from financial services firms, and one each from the San Francisco Chamber of Commerce and the San Francisco and San Jose tourist boards. Reagan-era secretary of state and former Bechtel executive George Shultz is a member, as is James Reuben of San Francisco development law firm Reuben and Alter. The publishers of the *San Francisco Chronicle*, the *Marin Independent Journal*, and the *San Jose Mercury News* are also members — something to remember as media coverage of the proposal heats up.

BASOC is now a relatively open organization. Cribbs has promised to allow the press and public to attend future board meetings — although those meetings still

aren't announced publicly. "People just have to know" about them, she told us.

But if the Bay Area beats Los Angeles, Cincinnati, Dallas, Houston, New York, Tampa, and Washington, D.C., for the bid, the committee that runs the Olympics will

be made up of members appointed by the United States Olympic Committee as well as BASOC members. And that committee, and its hired CEO, will have the power to influence the future of numerous Bay Area communities.

"If past history in American cities is prologue," longtime neighborhood activist Calvin Welch said, "this will be an absolute disaster on the housing and infrastructure side. The real infrastructure needs of the city — a public power system, senior housing,

community health centers, things like that — won't happen. Instead we'll have an unelected group making decisions that will benefit the international visitor class." ❖

E-mail Gabriel Roth at gabriel@sfbg.com.

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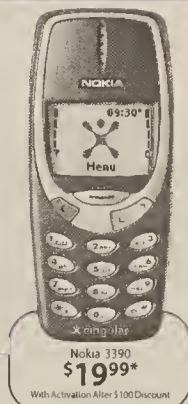
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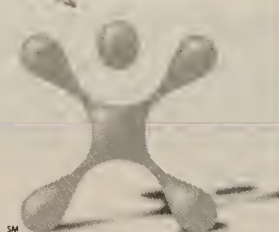


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Culture Shocked

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Depending on what sort of jobs you have over the years, that adds up to a hell of a lot of tedium and repressed anger. The experience — not to mention the ideology — of work is so ubiquitous and ordinary that it's almost invisible. Our jobs may be killing us, destroying family relationships, and draining our energy away, but we rarely hear from anyone who is willing to risk their job and speak the truth about labor. Maybe that's why so few periodicals have taken a critical view of work life. Our bosses don't take kindly to us upsetting the applecart of productivity. And no, Dilbert doesn't count.

Enter *Processed World* zine, a home-grown product of San Francisco that has been one of the outstanding exceptions to the roaring silence on work-related traumas and absurdities. After a seven-year silence the zine is back, reemerging to celebrate its 20th anniversary, which only seems right, given how wretchedly the economy has been treating us lately.

Processed World began during another protorecessionary era in 1981, announcing itself as a contact point for office workers suffering from "meaningless work with little material reward in a deteriorating and self-destructive social system." Early issues of the zine were motivated by a focused frustration with mind-numbing work. But the point of the magazine was never just to complain about how "my job sucks and my boss is an idiot," however true that may have been for those involved in the publication. Founding member Chris Carlsson says that the project was always intended to be a radical critique of that great abstraction called capitalism, whose logic of buying and selling saps us of our lifeblood.

Early articles included news and analysis ("Office Workers on Strike — San Francisco 1981"), essays ("Female Trouble: Wage Work and Housework"), mischief ("Ten Ways to Wreck a VDT"), tales of toil ("A Day in the Life of Employee 85292"), plus fiction, poetry, and book and film reviews. But perhaps the most eye-catching parts of *P.W.* were its inventive, insightful, and often hilarious graphics, which included collages, altered advertisements, and cartoons (Tom Tomorrow was a contributor). One of my favorites was the Certificate of Bad Attitude, to be posted at one's cubicle in declaration of a free-thinking mind.

The *P.W.* project was infused with the do-it-yourself spirit of punk music (it was started 2 years after the S.F.-born Dead Kennedys formed). It was a labor of love produced by a volunteer collective of anywhere from 7 to 20 members (and hundreds of contributors over the years), printed on the shoestringiest of shoestring budgets, and distributed through bookstores and subscriptions. Often it was sold in person by costumed collective members — wearing giant computer screen masks or "Tied"-to-



Return of Processed World

An old-school zine takes on the new economy. *By Paul VanDeCarr*

work detergent boxes — during the lunchtime rush at Montgomery and Market. All told, it had the crazed passion of a zine but the professional quality, in time, of an underground magazine.

As it evolved, *P.W.* took on a wider array of issues than office work. Theme issues included "Sex," "Drugs," "Processed Kids," and for what turned out to be its final issue, "The Future." Owing to a combination of high printing costs, internal politics, exhaustion, the departure of key people, and a vague (if minority) opinion that they had done what they came to do, the zine stopped printing after issue 32 in 1994.

P.W. was not without its problems. The collective occasionally suffered the politics and pain of producing a thrice-annual publication. The zine was sometimes self-indulgent, too uniform in its voice, variable in its writing quality, and whiny. Some readers said that the zine did not present any alternatives to the problems it attacked. Whatever its faults, however, the zine held a unique place in the San Francisco scene. Consistently irreverent and funny, *P.W.* spoke to the everyday experience of people at their jobs. Collective member Primitivo Morales says that *P.W.* was

part of a larger mosaic of the city's radical politics and helped define the style and humor of its period.

But recently, some former members of the collective ran into one another, got to talking, and agreed that the 20th anniversary of the magazine coincided with a continuing, urgent need to critique the role of work in society. The new issue's theme is "The Greatest Speedup in Human History" and it is especially relevant to the so-called new economy, where rapid productivity is valued more than useful creativity. Multitasking, e-mail, instant messaging, fast Internet connections, cell phones, repetitive stress injuries, and all of the other demands that technology brings to modern life are enough to drive even futurist-capitalist author Alvin Toffler out of his mind. Cultural acceleration, the *P.W.* crew argue, comes at the cost of leisure and art. And that has been the point of *P.W.* all along: not just to aimlessly critique but also to advocate for making life richer through work that isn't alienating. Creating the magazine is fun, and it advocates pleasurable work as a source of meaning.

Mona Caron, who designed the huge bicycle mural on the back wall of the

Safeway at Church and Market, also designed the front cover for the new issue. While I was chatting with Caron recently, longtime *P.W.* contributor Marina Lazarra invited me to hear her band Blue Gum Art play at Adobe Books. At the show an old acquaintance approached me. Coincidentally, she knew someone in the band and had read the zine throughout much of its original print run. As she was telling me this, it occurred to me rather strongly that *P.W.* is not just a publication, it's a community.

Glenn Bachmann, a member of the *P.W.* collective since 1983, agrees. It was the fun, the community spirit, that attracted Bachmann to *P.W.* Throughout much of the 1980s — a time when "cutting and pasting" actually involved real scissors and glue — members of the collective would get together to lay out the magazine and make a party out of it. There were biweekly open gatherings at Spec's 12 Adler Museum Cafe in North Beach, as well as collating parties where the printed pages were assembled and stapled together. *P.W.* also hosted occasional "Attitude Adjustment Seminars," performances at a local club featuring poetry readings or dramatic reenactments of stories from the latest issue.

The community ethos of the original magazine will also be important to

whatever life the new publication might have. Glen Bachmann imagines there could be Internet-based discussions about the issues raised in the magazine and in-person gatherings of people joined by the spirit of the magazine. And there will be new participants, too.

But just what will it take for *P.W.* to continue beyond its current reunion tour? Three things, says Chris Carlsson: money, contributors, and an engaged response that suggests *P.W.* is achieving its purpose of sparking thought. Those preconditions might apply equally to a purported resurgence of a vibrant political and artistic underground in San Francisco that, while never fully ousted, was certainly subdued by the dot-economy.

Well, San Francisco: What's it going to be? Work or play? ❖

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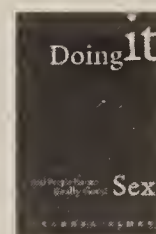
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* Once I've exchanged numbers with someone I prefer to call or be called within 24 hours of the exchange. That way the circumstances are fresh in my mind and hopefully in his or hers. I find that in waiting, the moment, feelings, and context are lost, and the first few moments of the phone call are an awkward catch-up game: "Hi, I'm Suzy. Yes, Susie Q, and we met Thursday of last week at Lala's party and I was wearing blah blah and you said blah blah....."

* Sexy is someone who enjoys who they are and what they look like. They try to show off their good traits to me and enjoy looking at mine.

* The things I find to be very sexy in men is a certain way of holding themselves, as if they liked being in their own bodies. A man who can be sensual, especially with his own body, who likes touching himself, that is very sexy - better yet, touching another man in a sensual way. It's rare to see since even gay pron doesn't show much in the way of sensuality.

* A big turnoff is a woman who expects me to pay the bill just because I'm a man. I am happy to pay; I am a gentleman, after all, but it feels a bit strange in these days to date someone who never even tries to reach for her money.

* I have many women friends, a few of whom have become lovers. I have never had sex with a woman who was not a friend first, and, except in very few cases, has remained a friend after the sexual relationship has come to an end. I recommend this approach; it is very satisfying and elevates the importance of friendship.

* Many of the men who complain that they can't get a date because "women only go for jerks" have it backward. What is really going on is that the men who are saying this are men who only go for women who like men who act like jerks. And guess what? Most of these women are jerks! For the most part, these men are going after women based mostly on looks, and those model types turn them down because (big surprise!) they are also going for men based on looks. So the men turn away rejected, not realizing that if they tried to find a woman based on her personality they might find someone who isn't looking for a jerk.

* One more hit on the Nice Guy Syndrome: It's what I call the Betty and Veronica story. Veronica was beautiful, self-centered and deceptive. She was also the desired one. Betty, although also pretty (after all, a guy drew the comic), was down-to-earth, self-reliant and trustworthy, everybody's pal. As much as men say women want to get jerked around I've watched them complain about game playing then lap it up as some pretty, vapid phoneyness pours it on. The stereotypes work both ways, fellas.

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culture **ask isadora**
by isadora alman

Privacy for porn

Q: Yesterday I upgraded my Web browser, and in the process I deleted some of the cookies left on my system. There were quite a few from explicit porn sites. I was a bit surprised, but I assumed that they were sent from nonporn sites that my husband had been browsing, or maybe places he'd been taken to inadvertently by deceptive links. I asked him last night if he had been looking at online porn, and much to my dismay he answered yes. I was really shaken, but I wanted to talk about it. I asked him if there was something he wasn't getting from me that he found there, or if he had any desires I'd never be able to fulfill, etc. He was dumbstruck at the fact that I'd found out, and he didn't really want to talk about it. I feel rejected and violated, not because he's looking at porn but because I've always tried to be really open to ideas in our sexual life. I don't have a problem with porn. I get turned on by visuals too. I've tried to coax him to go to Good Vibes, suggested we rent videos, and initiate sex more often than not. I've let him know that if there's something he wants to do, I'm willing to try it. Nevertheless, he's never really been into more than pretty straight stuff, and we've developed a really wonderful (I think so, at least) sexual routine. I always assumed that he was happy with me and the sex we've been having for almost nine years now. He's said that he is. I know that most people in relationships masturbate on their own "quiet time," and it isn't unhealthy, but this shocks me because my husband has a rather macho attitude about it and has disparaged guys "with their dick in their hand sitting in front of the computer." It's strange to know he's one of them. I know he's ashamed that I found out and feels that he's hurt me. I feel like there's more I should know — like exactly what stuff he's been jerking off to — but can't ask about. Should I be concerned that this person isn't all I've assumed he is? Now I'm second-guessing what I thought was a mutually satisfying and passionate sex life. Maybe I'm worried about nothing, but I feel like the person I thought was my best friend has let me down or left me out of something important to him.

A: "Should you" be concerned? Well, you obviously are, and you articulated your reasons quite clearly. He has also communicated his embarrassment at being caught and his reluctance to discuss the matter. So there you jolly well are. You can't get information from a clam. I'd let the matter rest for a while and bring it up some time again when you are both feeling close, reassuring him that you do not want to invade his privacy but rather want to share anything he is willing to let you in on. And, for the sake of getting along, if he still prefers to keep this private, drop it. Nowhere in most marriage contracts is it written that a person is obliged to share fantasies.

Q: Does it make sense to avoid sitting on toilet seats in public bathrooms for fear of catching an STD?

A: No. But if you are fastidious, use the paper seat collars that most public toilets provide. At the very least they absorb the dribbles that less-considerate users have left behind.

Q: Ever since I was 12 and thought I'd invented a wonderful thing, I have enjoyed giving oral pleasure to the women I am involved with. Today I am 52, and for the past four years I have been dating a woman who thoroughly enjoys the attention I give her. Last month she received an adverse result from her pap smear, and the subsequent test confirmed abnormal cell results. Although her doctor did not alarm her beyond asking for more frequent examinations, now I am concerned about any transference of possible carcinogenic dangers. Would you please allay any concerns, as I enjoy giving her what amounts to the only joy in her life, but not at the cost of mine. Thank you so much and thank you for your great column.

A: There would be nothing amiss in asking your lover to speak to her doctor about possible transmissions or in your phoning the National STD Hotline for the latest scoop (1-800-227-8922), but my good guess would be that you can continue to spread whatever joy you can in the world with impunity. ❖

Isadora Alman is a board-certified sexologist and a California-licensed marriage and family therapist. You can write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110; e-mail her at askisadora@sfbg.com; or participate in her free interactive Sexuality Forum at www.askisadora.com. Alas, she cannot reply individually by mail or e-mail.

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techsploitation

by annalee newitz

Such a deal!

After I'd received close to a dozen spam e-mails and faxes from a Web site called Dotsex.com, I decided to pay it a visit. Apparently, for an annual fee of just 59 bucks, I could own a domain name with .sex at the end of it! Just think: I could buy www.techsploitation.sex and get tons and tons of traffic! Wow. It almost made me want to sign up to be a Dotsex "affiliate" (only 500 bucks!) and try to sell .sex domains to other suckers — er, I mean entrepreneurs.

You see, for all intents and purposes, .sex doesn't exist as a top-level domain (TLD). There are only a small, finite number of officially recognized TLDs, like .com and .edu, which anyone can see by typing something like www.stileproject.com or www.berkeley.edu into a browser. The nonprofit organization in charge of assigning TLDs, known as the Internet Corporation for Assigned Names and Numbers (ICANN; www.icann.org), just recently, after much agonizing and committee-meeting, determined that it would add a handful of new TLDs to the official list. These include things like .museum, .tv, and .biz.

There's actually a very political side to all of this. Certain malcontents and freedom fighters aren't exactly happy with the idea of an elite group of Internet nerds telling them what kinds of TLDs they can have. Since 1998, when the U.S. government granted ICANN its present powers over TLDs (among other things), anti-ICANN groups have sprung up all over the Net (see www.icannwatch.org and www.open-rsc.org) to challenge what seems like government by gentlemanly fascism. Some of the protesters are companies that spent the \$50,000 application fee to have new TLDs considered by ICANN, only to have their requests turned down. Others are simply activists who are against having major Internet decisions made by a single group whose members they didn't elect.

The chaos around ICANN — coupled with most Internet users' total ignorance about the bureaucratic ins and outs of TLD assignments — has led directly to questionable businesses like Dotsex.com. Fact is, you can legally buy www.ass.sex as many times as you want, and any other .sex TLD. But it won't be supported by ICANN's 26 domain name service (DNS) servers, which hold in their collective memory every single domain name whose TLD is among the chosen few. This wouldn't be such a big deal if it weren't for the fact that practically every piece of Internet-related software has been written to access ICANN's DNS servers whenever you type a Web site address into the nifty little box at the top of your browser window. That means when Jane Horny types www.barrymanilow.sex into Netscape on her iMac, her browser will automatically search for this address in ICANN's servers and come back at her with a "not found" alert.

You can change the DNS settings on your browser, of course, if you know how. There are potentially thousands of "alternate" DNS servers out there set up by anti-ICANN types or companies such as New.net that sell unofficial TLDs. If you type the addresses of these alternate DNS servers into the appropriate places in your browser, you'll be able to see domains with random, unofficial TLDs such as .sex or .family or .butthole. But most ordinary people using the Internet would probably rather bash their heads into a cement wall than try to figure all this crap out. And those are the very people Dotsex.com is trying to target: the people who have no idea that if they buy www.barrymanilow.sex, nobody will be able to see it without changing his or her DNS settings. That means most people.

In a comic twist, the Dotsex.com folks are already being sued by a Florida company called Domain Name Systems, which is also selling .sex TLDs and claims that Dotsex.com is infringing on its trademark and "confusing" its customers. Confusing, indeed.

ICANN has already issued a statement saying that it is unlikely to approve new TLDs that are already being sold, because it's likely that multiple people are being suckered into buying the same domain names, and if those names became official, there would be total insanity. And the Federal Trade Commission has issued a consumer alert (www.ftc.gov/bcp/online/pubs/alerts/domainlrrt.htm) about "domain name registration scams." Even Adult Webmaster magazine (www.adultwebmaster.com) has said "[dotsex.com] is not legit."

When I called ICANN to find out if Dotsex.com could actually be considered fraudulent, spokesperson Fernando Villegas admitted that ICANN had already received a lot of complaints about the company but that it wasn't technically doing anything illegal. "They do mention somewhere on the site that you have to have extensions to view the .sex domains, all of which is perfectly legal," Villegas said.

The exact words on the Dotsex Web site about all of this? "The .sex domain names ... [can] be viewed on the Internet by making a slight alteration to your web browser." Yeah, right. And if you believe that, I've got a giant multinational software company to sell you. ❖

Annalee Newitz (dotbleah@techsploitation.com) is a surly media nerd who reminds you that your DNS server was probably determined by corporations. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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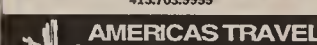
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by katharine mieszkowski

Scale of justice

Step right up to the scales of liberation! The scales of justice!" yells a faerie wearing homemade white poster-board wings and a tutu. Brandishing a purple hula hoop, she stands on the corner of Stockton and Geary, across the street from Neiman Marcus, shouting like a carnival barker: "It's free. Don't be afraid!" She gestures with her tasseled silver wand at a bathroom scale sitting on the sidewalk. It's Saturday morning in Union Square.

I reflexively hesitate for a few seconds before stepping on the scale. It's just a number, right? Maybe this is some trial-by-fire thing where you walk through the pit of deadly snakes as a way of deflating your fears. Or maybe exposing your private insecurities to the light of day in public is supposed to free you from them.

But as the dial spins, I realize with an embarrassing feeling of relief that this bathroom scale doesn't tell you your weight at all. The scale has been liberated. In place of numbers there are words like "fabulous," "passionate," and "smart." The bathroom scale has been transformed into one of those electronic fortune-tellers at the Musée Mécanique. It deems me "Amazoni," and a cheer goes up from the six members of the Hairy Faerie Brigade. "Why measure yourself in pounds?" one of the tutu'd faeries asks. "This scale doesn't have numbers. It will tell you your value."

At first the faeries, who are members of a group called Feminists Igniting Resistance Everywhere, seem anachronistic for San Francisco 2001, where beauty ideals are perpetually mocked, reinvented, and turned inside out by everyone from drag kings to gentle nerding boys. Gender as performance is practically our single-biggest local art form. In a city where women and men use hormones and surgery to transition into various other genders that may or may not fit on the male-female continuum, a movement to overthrow mainstream beauty ideals in favor of what's more "natural" seems oddly out of touch.

But the Union Square shoppers love the faeries' message of go-girl body-image acceptance, which just goes to show what a rarefied gated community of gender-fuck I'm living in.

"That is awesome!" growls a teenage dude ambling by with his pack of friends. "You're so pretty!" coos half of a gay male couple to the faeries. "I'm taking this home to my daughter," shouts one mom from the median, waving a flyer with Kate Moss's photo on it and the words "Stop Starvation Imagery." A teenage white girl with dreads gets on the scale, removing her sandals first for an accurate reading. A little girl holds her dad's hands as she steps on to find out that she's "Amazing!" Awww ... The faeries clap and cheer as the girl walks away looking proud.

The faeries flit about to the familiar lyrics of "Free to Be You and Me": "I like what I look like, and you're nice small. We don't have to change at all." They offer passersby a chance to throw "the self-mutilative trappings of beauty," such as eye shadow, a hair dryer, and a diet book called *Eat and Grow Slender*, into the Freedom Trash Can, an homage to the 1963 Miss America protests. Who says young women don't care about their women's history, or as they would say, "herstory"?

The faeries engage in every Bay Area activist's favorite form of social protest: cheerleading. "Fat and fabulous is on the rise!" the faeries chant in unison. "Fat and fabulous is on my thighs!" "Riot! Don't diet! Get up. Get out and try it!"

One smoking British tourist is a little unclear on the concept: "Do you know where the Diesel store is?" she inquires of the brigade. An octogenarian man — glassy-eyed at the spectacle — asks, "What are you selling?" A faerie answers, "Give the man a flyer!" Apparently you're never too old for love-your-body propaganda.

Only one carping skeptic rains on their parade: "They just adhere to different beauty standards," the critic grouches, appraising the faeries. "Why do they all have short haircuts? Isn't it more natural to let your hair grow? Why does she have tattoos all over her? Isn't that a form of trying to beautify your body at great expense and endurance of pain?"

But you have to hand it to the protesters: They're a lot more fun than any critique of their message. In fact, they take pains to eschew backlash stereotypes of feminists by a full 180 degrees. They are upbeat, punchy, spunky, and unapologetically positive — feminism with good marketing. Powerpuff feminism. Gotta love that.

One faerie hands out Super Blow Pops with sugarcoated "feminist fortunes" attached. Mine reads, "You will wear something that makes you look deliciously, fabulously fat — and you will love it!"

Fat chance. But I do relish the monster Blow Pop in their honor. ♦

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Katharine Mieszkowski (knad2000@hotmail.com) is a writer for Salon.com.

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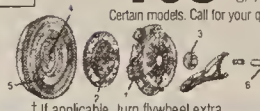
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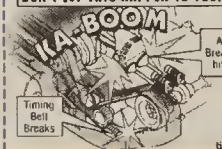
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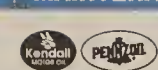
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The Blender

Barolo fun

By Paul Reidinger

What we talk about when we talk about Italian wine is generally lighthearted stuff. Pinot grigio or something else equally crisp, white, and fruity; or, if red, most likely Chianti, a likable, stylishly rustic wine not unlike California's better zinfandels. We tend not to think of big, complex reds — those are French, from Bordeaux or Burgundy. Or (the punch line) Italian, from the area around the village of Barolo, in Piedmont.

"Barolo," says wine critic Robert Parker in his *Wine Buyer's Guide*, "is one of the world's most stern, tannic, austere, yet full-flavored wines; the aromas of road tar, leather, Bing cherries, tobacco and dried herbs predominate. It is a massive yet intensely fragrant wine."

Yes: Barolo the wine is big and free swinging, the cleanup hitter of Italian viticulture. Yet Barolo the restaurant is cozy, relaxed, almost modest — a little haven tucked into Prevot's old space just behind the Laguna Honda underground station. True, there is a bottle of Barolo on the wine list, but it's at least twice as pricey as the offerings around it. Not the sort of thing center-minded people are anxious to order. Barolo just isn't a Barolo-style place.

But it is a lovely place, from the terra cotta-sponged walls to the friendly, adept service to the vivid menu. (Not to mention the parking lot at the east side of the building.) Barolo is also a worthy successor to Prevot's: similar enough not to ruffle the feathers of the greatest-generation crowd that makes up the better part of the restaurant's clientele but freshened enough to bring the Italian dimension into plain focus. Prevot's was half French, a Mediterranean mutant; Barolo is a purebred.

There is something deeply reassuring about classic Italian cookery. It isn't really surprising that dishes made more or less the same way for centuries would appeal to people who are not merely older and more parental than the average San Franciscan but who grew up in a time and in an America in which trendiness was not the religion it has become today. The best food, after all, has a familial if not maternal lineage; it's made from recipes handed down and refined through the generations, each of which learns to cook at the side of its elders — until the baton gets dropped and everything starts coming out of the microwave or a series of cans or being delivered to the front door in cardboard boxes by pimply teenagers.

In other words, a sad progression, like so many progressions (or is that "progressions"?) in American life. Did the members of the greatest generation have any idea that their wartime sacrifices and victories and their huge post-war affluence would result in a gilded-prison culture alienated even from honest food? If so, it's not putting them off their dinner; but then, who wouldn't like Barolo's antipasto della casa (\$11.95 for two), a hefty plate of sliced Italian meats, bruschette, tomato slices topped with mozzarella and basil, marinated squid salad, and finely diced red and yellow peppers — an ensemble quite as vivacious, and honest, as any you'd find in Italy?

The antipasto plate sets the tone. You know what's coming: a grilled filet of king salmon (\$16.95), say, with a classic piccata sauce of butter, capers, white wine, and lemon, or grilled prawns (\$16.95) wrapped in prosciutto and green onion and served with tomatoes and balsamic vinaigrette. ("The best prawns I've ever had," pronounced my prone-to-making-such-pronouncements companion, though in this case I was inclined to agree.)

Of course there's lots of soft polenta to provide the necessary cushion of starch — the polenta enriched and softened by a pretty healthy splash of cream, as we guessed and our server later confirmed. The salmon also arrived afloat a sizable pat of mashed potatoes, in case we'd found the polenta insufficiently starchy.

Barolo is rife with the small graces that so often make up the happy memories one carries away from a restaurant. The housemade minestrone (\$3.95), for instance, was thick with hand-chopped vegetables, including big bits of cauliflower in unlikely shapes. And the lunchtime sandwiches — chicken (\$7.95), breast meat with roasted bell peppers, grilled eggplant, and tomato, and smoked salmon (\$7.95), with the fish, red onion, and mascarpone cheese — were served on housemade focaccia still warm and soft from the oven.

If there was a violation of that principle — hence a disappointment — it lay in the desserts, which reached the table in a coldly clinical state that spoke of preparation elsewhere, followed by lengthy interment in the refrigerator. The semifreddo (\$5) essentially consisted of a pair of slices of ice-cream pie, dressed with chocolate sauce; while tartufo (\$6.50) was a ball of almost unmanageably overchilled chocolate ice cream dotted with chocolate chips and napped with crème anglaise.

But then, it's not as if you'd find better desserts in Italy. Instead you prowl the night for gelato. See you on patrol. ❖

Ristorante Barolo. 400 Dewey (at Laguna Honda), S.F. (415) 661-9210. Lunch: Mon.–Fri., 11:30 a.m.–2:30 p.m. Dinner: nightly, 5–10 p.m. American Express, Diners Club, MasterCard, Visa. Not noisy. Wheelchair accessible.

Without Reservations

Survivor

Although "the crunch," as V.S. Naipaul is fond of saying, is not yet as apparent as it's bound to be six months from now, it's quite clear to those of us who reconnoiter the city's restaurant scene that crunch time has arrived. You can get into practically any place now, with little or no advance notice. And when you get there, you're likely to see quite a few empty seats, unoccupied tables. It's an eerie sensation, something like what it must have felt like to go to church during the Black Death. Lots of empty pews.

Many, perhaps most, of the restaurants that opened here since the mid-1990s are simply not going to survive. They can't. It's a question in mathematics, really: companies collapse; high-paying jobs vanish; young, free-spending workers pack up and leave; business travel contracts. There just aren't enough people and dollars flowing to keep all these places afloat, even in some reduced fashion.

At Johnfrank you're likely to find it surprisingly easy to snag a booth along the windows. In fact, you'll almost certainly be guided there. This is an old restaurant trick to disguise slow business. Seat what few patrons you have along the windows, so to passersby the restaurant appears fuller than it is. Restaurants that seem to be empty risk setting out on that descending fugue state that ends in oblivion; if people appear to be avoiding a restaurant, other potential patrons will conclude that something's wrong and move on. Actually there's nothing wrong at Johnfrank; the food is, if anything, better than ever. But still a tad pricey, considering.

Over at Hawthorne Lane, there are no windows, so no way to spy out the terrain inside. We did notice two or three open parking places right in front of the restaurant, though: not something you would have seen a year ago. Ominous. And the restaurant was, at first, surprisingly uncrowded inside, except for a clot of drinkers at the bar. But as we worked our way through several courses of exemplary food (which, despite the departure of Anne Gingrass, still carries a more markedly Asian accent than most other California-style menus), we were glad to see the restaurant steadily filling up.

The enduring popularity of Hawthorne Lane is no surprise, and a good omen. The place is built to last; there's no gimmickry or attempt to dazzle. The food is stylish but not fancy, expensive but not overpriced, the decor mutedly elegant but not stuffy, the service friendly yet professional. It is, for all earthly purposes, perfect — proof that it can be done, proof that there will be a survivor or two.

Paul Reidinger
paulr@sfbg.com



A little haven: Barolo's Turhan Genc, left, and owner Akif Aydin show off two of the restaurant's dishes, including grilled salmon.

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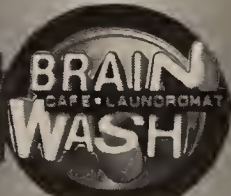
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Dumbwaiter. That's the word I couldn't come up with, being a dumb writer, last week when I was trying to describe what I described as a "chute thingie," I think. No big deal, except that in so doing (or not doing), I missed the opportunity to make up a new, improved, nonsexist word for the old-time food-elevation system: dumbwaiterperson. Damn!

Damn, damn ... Well, Crawdad and me stopped in at the Fox and Fiddle late yesterday afternoon on our way to practice, and I'm not saying the waiter there reminded me of the word *dumbwaiter*. For one thing, he was technically a bartender, the Fox and Fiddle being technically a bar, or pub (even more technically). For another thing, he was smarter than me; I can tell because he was working on a crossword puzzle, no one else being in the joint but now us.

The first thing he said to us, before even "What would you like to drink?," was "What's a six-letter word for a manufacturer of toy trains?"

We'd just settled in at our table, same side, facing the TV with soccer on it. The other TV had tennis. So we both had to turn around in our seats in order to inform the bartender that we had no idea who made toy trains or how many letters they used up making them.

Crawdad and me have the combined vocabulary of your average nine-year-old. We make up for this with our inventiveness, but inventiveness gets you nowhere in the crossword world (10-letter word for a food elevator: um ... chute thingie?), so we tend to steer clear of crosswords.

The barkeep, a bright-eyed, brown-bearded young man, gave up on toy trains and offered us a drink. When he brought us our beers, he sat down across our table from us with his folded-over newspaper. "Loose whats sink ships?" he asked. "Four letters. Ends in s."

I'm no sailor, but I've written some songs and poems in my day, so I can come up with a rhyme. "Lips," I said. I'd never heard the saying, but it made sense, if you thought about it. "Loose lips sink ships." And it fit. And it gave us the first letter of the six-letter toy-train maker, which suddenly popped into my head: "Lionel!"

Just like that I was smart.

I even ordered right — bangers and mash — whereas Crawdad got a burger. I'll admit that I encouraged her, because I thought it was going to be good, because bars often make good burgers. And this was a half-pound one with fries for \$6.75.

The good news is the fries were great: fresh cut and delicious. The burger, which Crawdad ordered medium-rare, no mayo, came with mayo and was about as well done as any burger I've ever seen. They replaced the mayo'd bun top (the waiterperson had gotten it right; he showed us), but no amount of ketchup was going to bring this burger back to life. Out of pity I ate half of it and gave Crawdad half of one of my bangers.

The bangers were great. For \$7.75 I got two big juicy ones with baked beans and a pile of mashed potatoes big enough to jump into. The potatoes were a nice mix of creamy and lumpy, with a little lake of gravy in the middle. Beans: nothing special, but good. It's the bangers that give you your boom for your bucks. Bangers is a seven-letter word for pork sausages, according to the British. Who knew they knew what to do with pigs? They do, and I'll go back to the Fox and Fiddle any day of the week to let them prove it.

Actually, next time I might let them prove something else to me. Something about shepherd's pie, which I've never had, or steak and kidney pie, which I've never had. The Fox and Fiddle has all these things, plus fish and chips, and beef and vegetable stew. And regular old American stuff, but I'd stay away from that, on the basis of Crawdad's burger.

She said it was the worst burger she ever had, but I think she's forgetting a couple of burgers. Just a couple weeks ago, in fact, on our way home from a camping trip, we accidentally stopped at a Jack in the Box, or Carl's Jr., or one of those dumbfuck fast food places, and the rest of the way home we both felt as if we'd just packed our bellies with packing peanuts. Or worse: tofu.

I'd love to stay and chat but the barn's getting hot and the sheeps are running around outside bleeping like Tourette's-syndromed chicken heads with their bodies cut off. Maybe they're hungry. Let me go give them a five-letter word for a bit of a three-letter word for what sheeps eat.

(Hints: corn- or snow-, and what Willie "Say — !" Mays said.) ♦

The Fox and Fiddle. 2417 Lombard (at Scott), S.F. (415) 885-2530. Mon.—Fri., 4 p.m.—1 a.m.; Sat.—Sun., 11:30 a.m.—1 a.m. Takeout available. Mastercard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of *Cheap Eats* restaurant reviews, and *The Meaning of Lunch* (Mammoth Books).

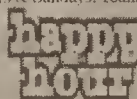


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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (Staff), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
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Critic's choice

Hawthorne Lane comes about as close to restaurant perfection as is possible in this world. The California cooking shows marked Asian influences; the mutedly elegant decor is welcoming, not stuffy. Sublime service. (P.R., 8/01) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

Recently reviewed

John Frank faces lots of Upper Market competition, but its New American menu is as good as you'll find. Comfortable urban style, civilized mood. (P.R., 8/01) 2100 Market (at 14th St.), S.F. 503-0333. American, BR/D, \$\$, MC/V.

Morpho Sushi proves that there's life yet in the Union Street scene. Yuppies galore feasting on arty, not-inexpensive sushi and various cooked delectables. (P.R., 8/01) 1980 Union (at Buchanan), S.F. 447-8275. Japanese/sushi, L/D, \$\$, AE/DS/MC/V.

Noi looks more San Francisco than Milan, but the food is (mostly) purest north Italian. Warm, cheery, stylish, a bit noisy. (P.R., 8/01) 4109 24th St., S.F. 642-4664. Italian, D, \$\$, MC/V.

On the cheap: Vietnamese

Dong Hue serves a Vietnamese menu untouched by California faddishness. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L.,

3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Dritalia was one of the first and best fusion restaurants of the 1980s, and after a relocation and a makeover, it's still one of the best. Expensive, but not killing so. (P.R., 8/01) 586 Bush (at Stockton), S.F. 782-8122. Fusion, L/D, \$\$\$, AE/MC/V.

Paragon has left behind its fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness, and priciness. (P.R., 5/01) 133 Stuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco

performance in this intimate setting. (Charlie Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. The food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. Though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

Jardiniere combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Continued on page 40

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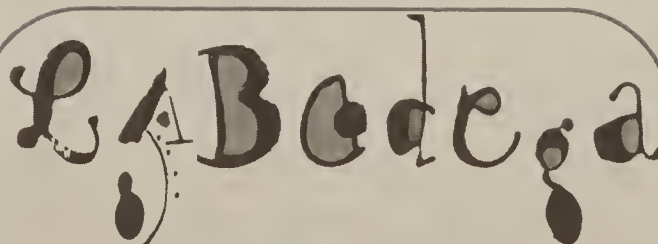
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Eat Here Now

From page 39

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

La Fenetre serves authentic French crepes from a small window in Hayes Valley. This literal hole-in-the-wall is run by Paris-born Antoine Kaufmann, whose sweet crepes with Grand Marnier flambé is well worth the visit. (Charlie Russo, 8/01) 509 Laguna (at Hayes), S.F. 863-3217. French, BR/L, €, cash only.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but try the blackened catfish or the veggie jambalaya. (Liz Hill, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

1. Salmon roll with a half bottle of Saint-Aubin, Hawthorne Lane
2. Grilled skirt steak with an arista rub
3. Chipwich
4. Extra innings, all-you-can-eat sushi, Ichi-Ban-Kan
5. A Sunday turkey club, Hungry Joe's

the blender

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, €.

Le Krewe Restaurant and Oyster Bar brings some much-needed New Orleans mood and flavor to the Mission. Fabulous gumbo, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.F. (415) 643-0995. Cajun/creole, BR/L/D, \$\$, AE/MC/V.

The Liberties reinvents the Irish pub for digital times. The food has an unmistakable masculine cast. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

New Central Restaurant serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, €, cash only.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Parkside serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (P.R., 7/01) 1600 17th St. (at Wisconsin), S.F. 503-0393. California, BR/L/D, \$\$, AE/DC/DS/MC/V.

Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamares a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (P.R., 4/01) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door gives a stylish California elahoration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonal and classic preparations in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Marinella (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

The Window looks like an art gallery hung with Diebenkorns, and the lovely mélange of Southeast Asian dishes is reassuringly inexpensive. (P.R., 7/01) 211 Valencia (at Duboce), S.F. 626-7750. Southeast Asian, L/D, €, AE/DC/MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V.

dine listings

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Marina, Pacific Heights

Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (P.R., 8/01) 2231 Chestnut (at Pierce), S.F. 885-5133. California, L/D, \$\$, MC/V.

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich) S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (P.R., 6/01) 2545 Ocean (at Junipero Serra), S.F. (415) 585-7251. Thai, L/D, \$, MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Pomelo Big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a

Continued on page 4.

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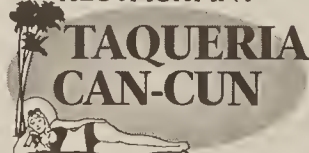


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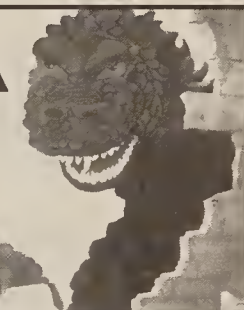
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listings

Eat Here Now

From page 41

quasi-Indian stew of peas and tomatoes, served with basmati rice. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a 1970s style. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat: you'll get enough. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Rohan Lounge serves a variety of soju cocktails to help wash down all those Asian tapas. Beware the kimchee. Lovely curvaceous banquettes. (P.R., 8/01) 3809 Geary (at Second Ave.), S.F. 221-5095. Asian, D, \$, AE/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Cafe, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

Anna's is the rare place where the fare serves the higher purpose of fostering community. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Cafe, L/D, \$, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, \$, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Buttercup Cocina tours the cuisines of Spanish-speaking America. Lots of tapas and tropical flourishes, at moderate prices in a welcoming space. (D.R., 1/01) 3201 College (at Alcatraz), Berk. (510) 652-3466. Mexican/Latin American, L/D, \$, DC/MC/V.

Cafe La Peña Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Cafe Tululah makes a strong bid for the week-end brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Cafe/California, BR/L, \$.

Cesar You'll be tempted to nibble for hours from Chez Panisse-related Cesar's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the poststickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese/Vegetarian, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation. (Staff) 1517 Shattuck (at Cedar), Berk. Cafe, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Cafe on Solano Stylishly executed fusion cuisine. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La. Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$-\$\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from sublime risotto to wood oven-cooked specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, S, AE/DISC/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Santa Fe Bar and Grill Any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €, \$, AE/DC/DISC/MC/V.

Your Place Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Kandahar Chef-owner Daud Zabeer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos

rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, €.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, L/D, €, MC/V.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (Staff) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V.

Organic Café and Macrobiotic Grocery proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Oogs has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Restaurante Oña Tomás offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers bountiful breakfasts, a savory meat loaf special, and hearty cassoulet. But the burgers, wide-cut fries, and straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meathalls). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes. A good wine list and exceptional starters and desserts round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444.

Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ❖

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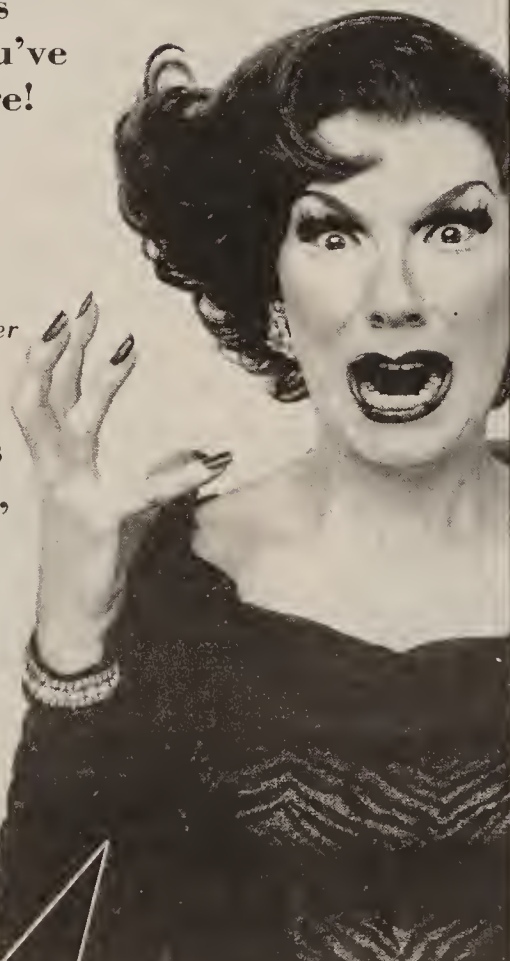
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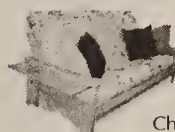
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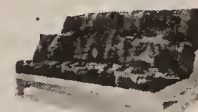
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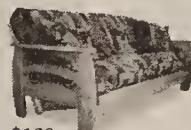
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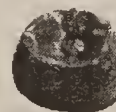
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3. Mr. Rogers's very last day in the neighborhood
4. Mary J. Blige, "No More Drama"
5. Next: *The Future Just Happened*, Michael Lewis

O fantasma

João Pedro Rodrigues unleashes *Phantom*
By Johnny Ray Huston



Bodies in motion: A sexually motored story of urban loneliness with next to no dialogue, João Pedro Rodrigues's *Phantom* registers first with viewers through its physicality, while its psychological and sociological concerns linger naggingly.

During the San Francisco International Lesbian and Gay Film Festival this past June, I set up an interview with João Pedro Rodrigues, director of *Phantom* (a.k.a. *O fantasma*). It was a Saturday afternoon, and we were meeting at the magazine rack at City Lights bookstore in North Beach. I arrived first, so I flicked through the latest issue of *Artforum* and landed on a long article on Taiwanese director Tsai Ming-liang. The article was tied to a New York retrospective of Tsai's films and the U.S. release of 1995's *The River* — one of my favorite films of the past decade. A few days earlier, writing about *Phantom*, I'd mentioned Tsai and *The River*, but my discovery of the magazine was a coincidence. When Rodrigues arrived, wearing a blue Speedo hoodie and accompanied by *Phantom*'s art director and costume designer João Rui Guerra da Mata, I showed it to him. Yes, he's a Tsai fan.

"With Tsai, there's no judgment; you watch with the camera," Rodrigues said a few minutes later at a nearby street-side café. "What's inside the frame and what's outside, what you hear and what you don't hear." Asked about influences, he listed, and occasionally dived into, a series of renowned last names: Eisenstein, Griffith, Dreyer, von Stroheim, Bresson ("He also didn't like to work with [professional] actors"), Lang, Hawks, Ford, Walsh ("The way the action progresses in his films is incredible"), Godard, Tati, Pasolini, Rossellini, Buñuel. He said that San Francisco has made him think about Sirk, and that he's visited spots where Hitchcock filmed *Vertigo*. All of the above inform Rodrigues's filmmaking, but in his debut film, the presence of Tsai's *The River* (and Pasolini's *Teorema*) seems most overt.

"[Tsai] is one of the few recent directors who I think is telling something," Rodrigues said. *The River* and

Phantom are sexually motored stories of urban loneliness with next to no dialogue. True to its title, *The River* uses water as a free-flowing metaphor for purity and contamination. In *Phantom* water is replaced by trash; Rodrigues's film repeatedly follows and abandons a garbage collector named Sérgio (Ricardo Meneses) as he runs and crawls, alone, through a series of increasingly violent encounters. Both *The River* and *Phantom* are literally dark; at times, deliberately murky cinematography (*Phantom* is lensed by Rui Poças) enforces a distance that can be maddening.

One of *Phantom*'s many fetishes links up with Rodrigues's blue Speedo hoodie. When Sérgio begins to stalk a "straight" young man whom he first sees at a swimming pool, he eventually steals and wears a discarded, ripped swimsuit from the man's trash. In other scenes he's encased in a skintight black latex suit that calls to mind Louis Feuillade's 1915 *Les vampires* (which followed 1913's *Fantômas*). Olivier Assayas invoked *Les vampires* in 1996's *Irma Vep* from a decidedly different perspective — when Maggie Cheung, playing herself, makes use of her costume outside of the set within the film, her resulting catharsis stems from a wisdom (not to mention a humanity) that the discontented Ricardo lacks. *Irma Vep*'s Maggie flies away from the foibles surrounding her; *Phantom*'s Ricardo winds up in a dump, and Rodrigues leaves him there, as he begins what will either be an endless or ill-fated escape.

In glib terms, an alternate American title for *Phantom* could be *Trash Narcissus*. To make 1971's *Pink Narcissus*, director James Bidgood (for years known only as "Anonymous"), constructed — via handmade sets in his tiny apartment! — a fantasy land of gold-frame mirrored boudoirs, wet sapphire jungles, and rotten city-porn

around the ebony and ivory facade of mute lead actor Bobby Kendall. Bidgood's tribute to youth in love with its own image is laced with a built-in bitter truth: Kendall aged as the film was made. An homage to the brooding, taut Meneses ("From the moment I saw Ricardo's face, I saw it had to be him," Rodrigues said), *Phantom* similarly disobeys art-porn divides, albeit in a more somber manner. "The human body is made of human parts — why shouldn't you show that?" Rodrigues asked. From varying angles, contemporary directors such as Catherine Breillat and Bruno Dumont second this opinion.

Rodrigues spent two days a week with Lisbon's garbage collectors over a period of four months before preparing *Phantom*'s script. "In Portugal it's difficult to find jobs, and there's a career in garbage work — lots of young boys and girls work in the garbage department," he said. "These people are phantoms of the city: they are there but you don't look at them. It's as if they know the most about the lives of people in the city, but nobody notices them. Also, the film is shot in an area of Lisbon I know well. That little borderline between countryside and urban, I think it's dramatic — they are places with their own histories and mysteries."

Phantom's deceptively complex sound design is music-free until the credits, when Alan Vega—Ben Vaughn—Alex Chilton's "Dream Baby Revisited" adds ominous punctuation to the final shot of the protagonist's flight. Though the film presents fragments of landscape, certain repeated noises conjure the atmosphere of the surrounding city. "Sounds that we found were always reappearing," Rodrigues said. "We had direct sound, and we thought about what elements to emphasize. In the area where we shot, there were lots of planes and dogs, so we used those

sounds." Rodrigues's vigilance extends to the visual editing: "I think Dreyer, during the time of *Gertrud*, said editing isn't putting the film together, it's taking pieces of it out. You have to be merciless."

Citing Bresson as a model, Rodrigues was scrupulous in his casting — he used no professional actors. "First, I didn't want a known face or known body," he said. "I believe there's a kind of virginity in those persons [nonactors], and they give [of] themselves more. Also, my way of directing wasn't psychological: I wasn't talking about feelings and emotions, I was concerned with gestures." Meneses was bartending when a casting scout discovered him; though he now wants to continue acting, Rodrigues — who wouldn't allow actors to see any of the film until its premiere — said the role was difficult for him: "He was shooting every day, six days a week for nine weeks, and that's tough. He's not like the character. I was always making the distinction, and I think that helped him."

When *Phantom* premiered at last year's Venice International Film Festival, its homosex scandalized Italy's film critics, who, in Rodrigues's words, asked "How can a film like this be in competition?" The film's physicality tends to register first with viewers, while its psychological and sociological concerns linger naggingly. Those same psychological and sociological concerns inform Rodrigues's earlier works: one short fiction film (*Happy Birthday*) and two documentaries (*Viagem a expo* and *O pastor*, which journey back and forth between Portugal and France with a Portuguese family). "It's a film that divides people," Rodrigues said of *Phantom*. "People have told me the film grows inside you."

Rodrigues has written the script for his next feature, a story that will traverse a wider terrain of moods. "It's about a woman so obsessed with being pregnant that she believes she is pregnant. Also, a guy dies that is reborn inside her. She becomes obsessed with this guy at the same time that she has the phantom pregnancy." Hmmm — he's just uttered a familiar word. "Yes, it's a film that also could be called *Phantom*," Rodrigues admitted with a laugh. ❖

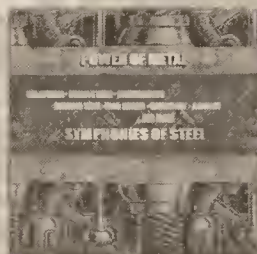
'Phantom' screens with Teresa Villaverde's *Os mutantes*, Fri/7, 7:30 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. \$6. (415) 978-ARTS. João Pedro Rodrigues appears in person to introduce his film.

The "New Portuguese Cinema" series continues through Sun/15, with *Ossos*, Wed/12, 7:30 p.m.; *As bodas de duques*, Fri/14, 8 p.m.; *Tarde demais*, Sat/15, 4 p.m. The series is part of "Depois dos Cravos (After the Carnations)," a multidisciplinary festival celebrating contemporary Portuguese art since 1974, at Yerba Buena Center for the Arts through Nov. 4. See Listings for programming information.

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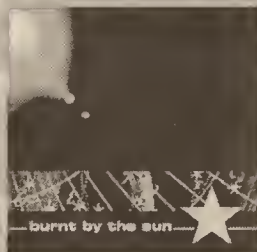


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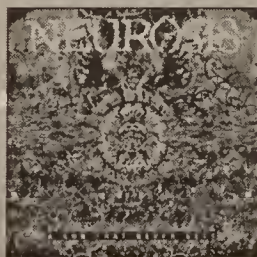
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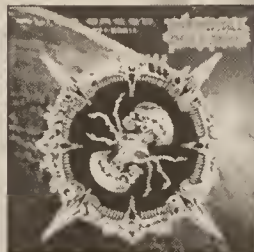
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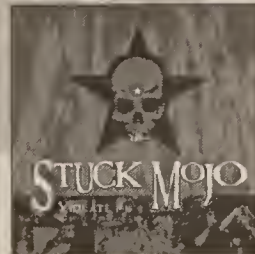
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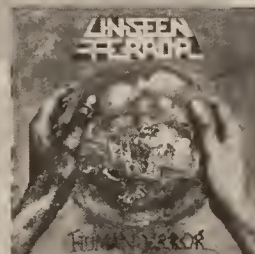
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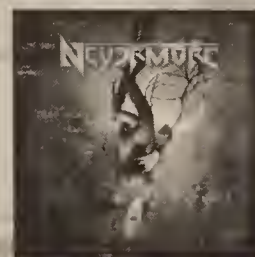
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White wine

I knew my grandmother was getting worse when we were in her favorite restaurant and she couldn't remember the kind of wine she liked. "What wine do I like?" she asked the waitress, who asked her right back, "What color is it?" When my grandmother told her "white," the waitress suggested "chardonnay." The search was over. "Yes, chardonnay. That's what I'll have." Save for the occasional vodka gimlet, white wine has always been my grandmother's drink. I can't remember her ever having a glass of red. Red wine is too complex, too thick, too hard to figure out, too liable to stain her white pants or land on her white handbag. White wine is more like her: to the point, clear, direct. Mention the name of one of the women she used to play canasta with and she'll say, "I never cared for her." Ask her about one of the girls who was there the time she tried smoking pot before tee-off and she'll say, "She's dead, you know."

White wine is part of what psychologist James Hillman would call my grandmother's "force of character," one of the many things — stories, objects, images, gestures, memories — that have become synonymous with my grandmother, things that will stand in for her and help me remember her after she's gone. "Long before you have left," Hillman wrote in his 1999 book on aging, *The Force of Character and the Lasting Life*, "you already comprise a tangle of images that compress your complexity into a character."

White wine is also part of the character of singer Loudon Wainwright III's mother and is central to the way he remembers her, the only woman who was ever his best friend. On "White Winos," a song from his new album, *Last Man on Earth* (Red House), Wainwright sings about his mother's love of white wine (she drank a glass nearly every night) and how the two (a mother and her breech-born son) would meet over glasses of it to talk about her childhood and his career. They would drink together on the front porch, "just to take the edge off, just to get the glow." White wine is what separated his mother from the other women in his life (with them he drank red to help get them into bed) and from his late father, whom he associates with beer.

When his mother died in 1997, Wainwright traveled to upstate New York for her funeral and found himself unable to leave. As he tells us in the song "Homeless," when his mother died, so did his sense of home. So he moved into the cottage where she'd lived, stayed for 18 months, and wrote most of the songs that show up on *Last Man on Earth*. He slept where she'd slept, sat where she'd sat — a 53-year-old orphan living the life of his dead mother.

Wainwright's songs, which he's been singing since 1968, have never really been mother territory. They've mostly been reserved for his father, his kids, his siblings, his ex-wives, his girlfriends, and anyone else he has loved and hated, abandoned and begged, missed and damned, hit and embraced. His mother's one memorable starring role was in his classic "April Fool's Day Morn," in which Wainwright goes on a drunken tear with his buddies, harasses a woman in a bathroom, and ends up "hungover and forlorn" at his kitchen table, where his mother, in place of cradling him in his lap, serves him bacon and eggs.

Like all of Wainwright's best albums, *Last Man* is a series of intimate therapy sessions and public confessions bravely committed to disc, but this one never strays from its central topic: Wainwright's relationship to the "character" of his dead parents and all of the images and objects that remain in their absence. But because the way we relate to the character of the dead also forms our own character, Wainwright's songs about his parents are songs about himself. There's his failed relationship that leads him to a life alone. "There's his ongoing battle with becoming his father's 'surviving twin.'" "How can you murder someone in a way that they don't die?" he asks. "I didn't want to kill him, that would be suicide."

And then there are his musings on his own mortality, which come when he's lying alone in his bed ("If un-entangled there we lie, it's easier to kind of die") or walking in his own footprints on the beach before the tide erases them ("as if I never came") or visiting the windswept, tree-lined graveyard where his parents are buried. He's been drinking his mother's white wine and wearing his father's beard, and he realizes that their tombstones are just placeholders for his own. With his parents gone and his children grown, Wainwright may not want to live, but as he asks his mother in the album's final minutes, what else can he do? "I'll get through the days," he assures her. "I'll face down the night." ❖

E-mail Josh Kun at jksfbg@aol.com.

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She said, she said

Experimental women's film festival MadCat coughs up a new kind of fur ball. By Susan Gerhard

Harvesting women's experimental movies has got to be hard work. From the looks of the 2001 MadCat Women's International Film Festival, curator Ariella Ben-Dov has seen as many decapitated dolls — tortured and twisted and remade into cloned gender machines — as one person can sanely bear. But the mostly low-budget, labor-intensive projects seen here do exhibit a fascinating range in content and form, from meditative and political personal projects to wildly technical manipulations. Over the past five years Ben-Dov has helped the festival grow from three days of screenings at the Roxie to a monthlong program at venues all over the Bay Area. She spoke with us about the process.

Bay Guardian: You've been curating this festival of experimental women's work for five years now. If you had to judge the world of women's subconsciouses by the films here, what would you find?

Ariella Ben-Dov: Many women are telling their stories formally, using the elements of filmmaking — sound, color, shadow, structure — in their rawest of forms. Perhaps this means women's subconscious thoughts are more abstract or nonlinear. We are thinking as sculptors and in more sophisticated ways.

BG: How did you first come up with the idea of exhibiting these movies?

ABD: It was clear to me as I attended festivals and film screenings in general that women were not being exhibited to a wide range of audiences. The work was not being selected. Whether that was — is — misogyny or lack of outreach, it's unacceptable. I knew women were making work, and that work should be shown. Who knows what goes on in a screening committee's room, but I felt there needed to be a forum solely for women and primarily for women making more experimental work.

I had also been disappointed in the quality of "experimental" work being exhibited. Many films that were having technical difficulties were being labeled as "experimental," and I feared audience members were going away from those screenings saying, "Oh, I get it. 'Experimental filmmakers' are experimenting with a new medium they know nothing about." For me experimental filmmakers are making conscious decisions about how they use sound and image. If you see a person talking and do not hear the words, that is a deliberate choice. As artists there are always happy mistakes, but mistakes do not make up an entire film. I

wanted to create a venue that allowed audience members who might not normally seek out nontraditional modes of moviemaking access to these films and videos. I wanted to curate in a way that would entice the Joe Moviegoer and the academic or more "well-read" movie watcher.

I had also been leafing through the [Association of Independent Video and Filmmakers'] guide to film festivals, and there were only a handful of women's fests internationally. I was shocked.

BG: You've chosen interesting venues over the years — moving from the first MadCat at the Roxie to outdoor locales like El Rio, a bar. Why?

ABD: El Rio's outdoor screening venue is a great place to see experimental films. It is always wonderful to see how the elements — wind, rain, etc. — affect the films and the screen itself; it almost adds another layer to the films. ATA is dear to my heart because they too are an all-volunteer organization that exists because of its members' love of film. This year we are going to be including live music before each ATA show. And of course the Pacific Film Archive — I am in awe of their space, their curating, and their resources. It's an honor to screen at the PFA.

BG: Barbara Hammer was quoted in last year's program saying, "This is the revolution!" Which needs no explanation, but just for the record, can you explain it — what you think she meant?

ABD: I think she meant we're doing



Dismembers only: Annie Howell's "Dolly" looks at a New York doll "hospital."

something not many other fests are able to do: screening work that's consistently asking viewers to be active participants. We are staying true to our artistic vision of thematically curated evenings of film.

BG: What, really, can an experimental filmmaker expect from the world in the year 2001? Where are these films being shown, watched, and made?

ABD: The downside is that most experimental filmmakers can expect to be rejected from mainstream fests or ghettoized into one of the few experimental screenings they might have. The upside is that there are many fests and screening venues popping up that are interested in an alternative to the Hollywood independent.

BG: Where do you go from here?

ABD: I want to maintain and sustain

MadCat and get more folks involved in the planning and producing of our events locally and nationally. I want venues to trust our programming and book shows programs unseen! Ahh, what a dream. ❖

MadCat Women's International Film Festival runs Sept. 4–27, Tues., 8:30 p.m. (free barbecue 6:30 p.m.), El Rio Outdoor Cinema, 3158 Mission, S.F. \$7. (415) 282-3325; Thurs., 8 p.m., Artists' Television Access, 992 Valencia, S.F. \$7. (415) 824-0603; Fri/7, 7 and 9 p.m.; Sun/9, 7 p.m., New PFA Theater, 2575 Bancroft, Berk. \$7. (510) 642-1412. See First Runs, in Film listings, for this week's complete schedule. For more information go to www.somaglow.com/madcat.

Welcome to the dollhouse

Doll parts aren't strictly made for play at this year's MadCat Women's International Film Festival. One could argue that complex works by Cindy Sherman and Todd Haynes, to name just two notables, make recent statements about plastic body image seem redundant, but with cosmetic surgery more popular than ever, the topic isn't exactly, um, played out. MadCat features at least four shorts starring dolls — Jennet Thomas's "Sharony," Annie Howell's "Dolly," Nine de Janvier's "The Amazing Meat Girl," and Nancy Andrews's "Hedwig Page, Seaside Librarian" — and all of them have distinct quirks. "Amazing" is a bloody, bleary brothers Quay revision. Soundtracked by Cilla Black's "Step inside Love" (!), the British "Sharony" is an elementary-school girl's movie tinged with porn and sci-fi. "Dolly" is a deceptively simple look at a New York doll "hospital." The title character of "Hedwig" has little relation to the multiplex drag queen — she's a librarian, admirable and flawed, who catalogs seashells.

Luke Perry and Jason Priestley — Dylan and Brandon if you prefer — could be considered dolls too (Ken-like totems of their image were marketed during the heyday of 90210), and Samara Halperin's "Sorry, Brenda" manipulates them with little resistance into a brief, silent, steamily atmospheric black-and-white bathroom shower flirtation. The result is a less complex, if more elliptical, twist on local filmmaker Nguyen Tan Hoang's clever piracies.

Amid these quirky meditations on mass-produced body image, Giovanna Chesler's "Beauteous: Stephanie" and Jennifer Petrucci's "Inside/Out" are powerful in their directness. Both are close-up, unsentimental looks at women whose faces have forced them to go deep within their selves to define beauty in their own image. It's a struggle everyone goes through, but these women have a clarity and offhand profundity that most people, let alone most film stars, lack.

MadCat's thematic unity is balanced by variety. Distinguished by its discomfiting cinematography, Sabrina Dhawan's "Saanih — As Night Falls" is a dark, claustrophobic short narrative set in India. Marianne Dolan's "Damages" is a madcap response to '70s-era Robert Altman. In "Investigation of a Flame," Lynne Sachs talks with the Catonsville Nine, a group of Catholic activists who spent years in jail for their symbolically effective, pacifist protests against the Vietnam War. (Far from retired, many of the nine are still risking jail time in crusades for justice.) And in "The Magic of Radio," Greta Snider reveals secrets of the ionosphere with a typically (for her) characterful unpretentiousness. "Radio" is diverse underground network of broadcasting magic is a good description of the festival itself. ❖


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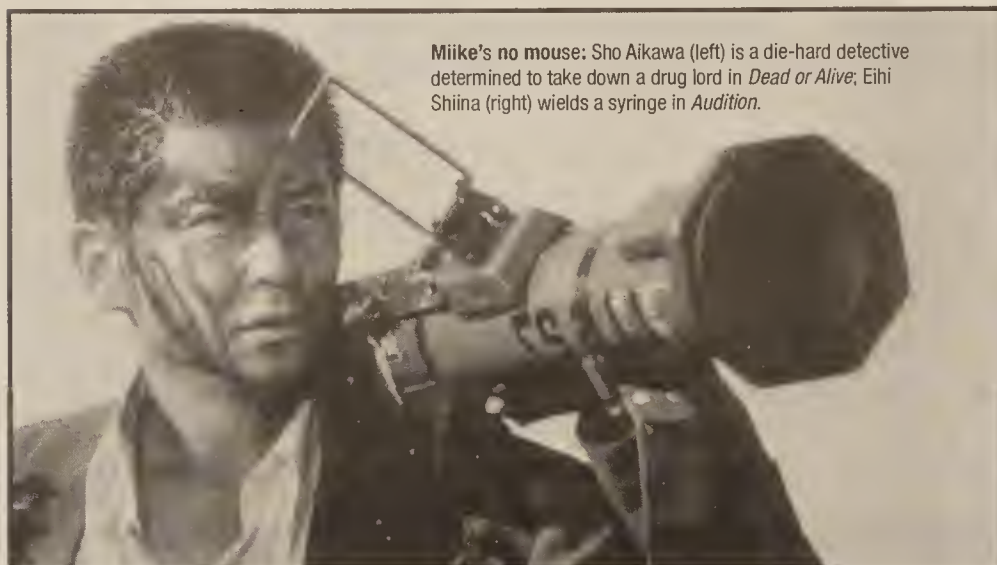
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Miike's no mouse: Sho Aikawa (left) is a die-hard detective determined to take down a drug lord in *Dead or Alive*; Eihi Shiina (right) wields a syringe in *Audition*.



Destroy all masters

Takashi Miike's battles royale, with cheese. *By Chuck Stephens*

As teeming with activity today as it was during the heyday of the 1960s' new wave, contemporary Japanese cinema is a garden of earthly and deliciously ungodly delights. Haywire yakuza flicks, spine-jabbing horror films, sexually charged psychodramas, and pensive idylls about mushroom-gobbling cops and world-destroying trees — all the classic genre verities remain, even as a new generation of upstart directors races to adorn them with ever more salacious embellishments. What has changed, though, is the rest of the world. Thanks largely to the international success of Takeshi Kitano, today's Japanese filmmakers know they're not just making films for Japanese audiences anymore, and that U.S. exposure, in particular, is less of an obstacle than ever before. Where once a master like Seijun Suzuki was considered (by Japanese marketing forces) too extreme for export, Japan's new new

wave — foaming with invention, chunky with sexual violence and political debris — is already crashing on American shores.

The major names of this new generation are legion, but for cineastes who like their sensations as raw as their yellowtail, none of them screams louder than 42-year-old punk shocker Takashi Miike. (It's pronounced "Mee-kay.")

Still relatively unknown but two years ago, Miike (a former assistant to veteran iconoclast Shohei Imamura) was already some 20 direct-to-video films into his career when 1995's *Shinjuku Triad Society* — a scabrous essay in police procedures, pleasurable sodomy, and interracial politics in the Japanese underworld — won him a Best Director nomination by the Japan Motion Picture Producers Association. Since then, with his name splattered across film-festival catalogs and Internet bulletin boards, Miike has continued to

turn out films at the leisurely pace so many new Japanese filmmakers have grown accustomed to: three or four new features a year. *Dead or Alive*, the astonishingly apocalyptic yakuza yarn that opens at the Four Star this weekend, was completed in 1999; so was *Audition* — Miike's uncharacteristically thoughtful film about modern courting rituals, never mind the sound of piano wire sawing through someone's leg — which opens at the Castro next week.

For the most part simple crime films are Miike's specialty — or rather, crime films simply spray-gunned with hermaphrodite schoolgirls, Fujiyama-size gunsels, and radicalist attitudes toward contemporary social science. Hookers, bare-assed boy toys, lethal clowns, and deep-fried body parts are but a few of his favorite things, and his appetite for hashing them together is as bottomless as his depictions of the melting culture cauldron of modern-day Japan is ethno-

boundless. Mandarin, Portuguese, and jive are all spoken here.

Dead or Alive began as an auteur-for-hire contract job, but like most of the material Miike gets his hands on, it was soon smudged with the director's unmistakable fingerprints. Ostensibly a fast, cheap, and straight-to-video super-session for two of small-screen Japan's reigning mighty guys, *Dead or Alive* concerns a power struggle between a displaced Chinese malcontent (Takeuchi) with aspirations to international drug trading and the diehard *Nihon-jin* police detective (Aikawa) determined to take him out. The treatment for the film was based, Miike claims, on Michael Mann's *Heat*, though the result makes that sleek caper look like a burnt match. Forget fast-forward: *Dead or Alive* goes well beyond warp speed. The first 20 minutes of it — a sense-deranging orgy of free-falling sex dolls, noodle-gorged tough guys, and frenzied lovers thrusting away in a oasis of filthy urinals — will deep-fry your mind. The last 30 seconds — an Ultramano a mano showdown that makes Godzilla's destructive wrath look like the splashing of a tadpole — will toilet-snake your soul.

Audition, by comparison, is a sweet little nothing of a film. Adapted from a Ryu Murakami story by screenwriter Daisuke Tengan (Imamura's son), it revolves around a lonely widower, a lithe young actress, a haunted ballet studio, several severed appendages, and the world's most terrifying laundry bag. Suave former rock idol Ryu Ishibashi (also a regular in Kitano's films) headlines as the film's baffled and bloodied bachelor number one, but it's former fashion model Eihi Shiina who — as *Audition*'s pellucid pleasure unit turned rubber-gloved psychosurgeon — loots the show. To say that she'll keep you on pins and needles for the film's final half doesn't even begin to belabor the point. The moral of the story, to put it in the terms offered by one of *Audition*'s supporting players as he gazes into some whiskey'd vanished point, is simply this: "Japan's finished."

All about ancestor worship, this new generation ain't. ♦

'*Dead or Alive*' opens Fri/7, Four Star, S.F. See Movie Clock, page 111, for show times.

'*Audition*' opens Fri/14, Castro Theatre, S.F. See Rep Clock, in Film listings, for show times.

Cinemayaat 2001

In 1997, Palestinian-born Dina Saba founded the United States' first and, until last year, only independent festival of Arab cinema with a mere 12 titles. The 2001 program has 70. Cinemayaat Arab Film Festival executive director and curator Khalil Benkirane admits, "I went a little crazy this year." But with so much new cinema coming from the 22 nations of the Middle East as well as the Arab diaspora in Europe and North America, drawing the line could not have been easy.

This year's program is unapologetically political. In some ways such a program is more of an anomaly in the Middle East than in the United States. "Most of the films that come out of the Arab world are not very

political," Benkirane notes. Dominated by Egyptian cinema, the region follows a Hollywood- and India-style pattern of formula entertainment, a factor that can limit its presence at international festivals. Cinemayaat's program, by contrast, screens the best of the independent filmmakers of the Arab world, their themes arising from ordinary and exceptional lives in complex populations.

Abdel Kechiche's opening-night feature, *Poetical Refugee* (*La faute à Voltaire*, France, 2000), which won the Venice Film Festival's Golden Lion for a debut film last year, is a well-acted and expertly shot film about a Tunisian immigrant, Jallel, who has come to Paris looking for work. By showing the curative effect Jallel has on his social environment, the film depicts the French government's immigration policy as a double-edged sword, unjust and also self-defeating.

The festival's Moroccan cinema spotlight features *Thirst*, from Saad Chraïbi (who'll be there to introduce the film). Its lyrical reexamination of Morocco's colonial past is set in a village suffering from drought amid the plentiful estate of the governing French lieutenant, and the film manages to convey the intricate nature of the relationships between colonizers and colonized.

Martin Meissonnier's *Invisible War: Depleted Uranium and the Politics of Radiation* (2000), one of several films dealing with the Gulf War, is an unsettling account of the American war machine's depleted-uranium weaponry and its impact on Iraqi citizens, as well as American military and civilian personnel. Images of extreme deformities in Iraqi and American children born to exposed adults underscore the point all too well.

Jerusalem's High Cost of Living is Hazim Bitar's

personal account of the Al-Aqsa intifada. Bitar's handheld video camera captures, with an affecting immediacy, the battle between Israeli soldiers and stone-throwing Palestinian teenagers. The prevalence of head wounds among the Palestinian dead suggests the scope of military aggression, symbolized by the innocuous sounding but all too lethal "rubber bullet."

Other highlights include a retrospective of works by renowned Syrian filmmaker Mohammad Malas. The festival is showing Malas's first feature, *City Dreams* (1983), a striking and sorrowful autobiographical tale from the pivotal period of the 1950s and '60s in Damascus. Malas's masterful weaving of a very personal narrative into a larger social tableau echoes the themes of loss and the persistence of life in so much of Arab cinema. For this week's venues and show times, see First Runs, in Film listings. (Robert Avila)

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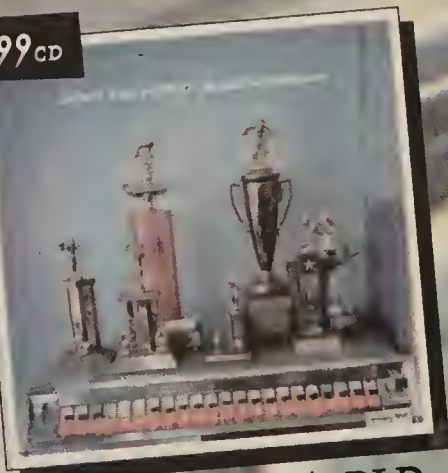
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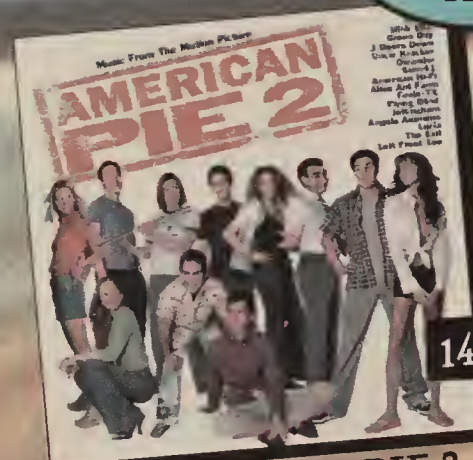


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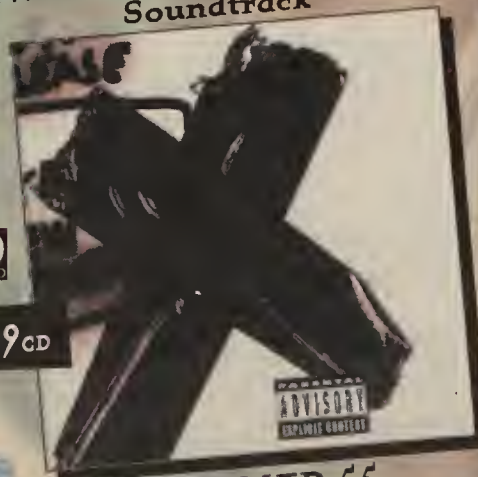
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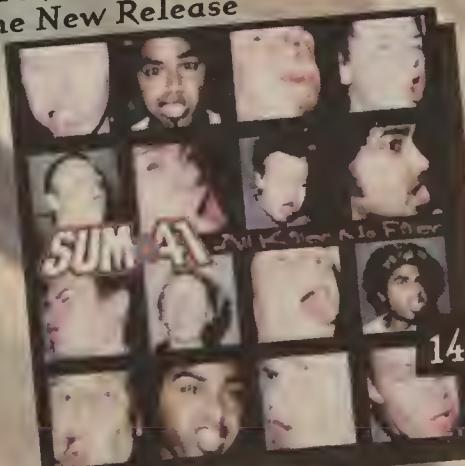


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Dead again

Schroeder's *Our Lady of the Assassins* anesthetizes a little too well. *By Alec Nevala-Lee*

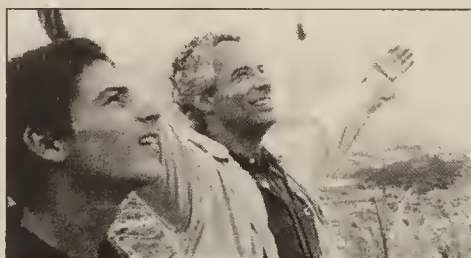
The sleek Hollywood thrillers of director Barbet Schroeder have treated us to some of the most gorgeous monsters in recent memory, but in *Our Lady of the Assassins*, his new film set in the world of Colombian street gangs, the killers are boys, their faces so smooth and unformed that they don't seem able to express even basic rage or anger. With their fuzzy upper lips and delicate, bony wrists, they barely seem big enough to handle the clunky Berettas stuffed into their waistbands, but they shoot strangers on the street as casually as one might hail a taxi.

At least these teenagers can pretend to be in control of the situation as long as their ammunition holds out. For Fernando (Germán Jaramillo) the equation isn't so simple. He's an aging writer and scholar, born and raised in Medellín, Colombia, who returns to his hometown with a gray depression. He has a fondness for teenage boys, and at a brothel crowded with erotic art he meets Alexis (Anderson Ballesteros), who has the long limbs and smooth body of a Greek statue and a thuggish insouciance all his own: when the teen takes off his pants, a gun falls to the floor. Alexis wears an icon of the Virgin around his neck, and he points to the scar of a shotgun blast as evidence of its powers. "If it weren't for her protection, I'd be dead," he says. "I can't argue with that logic," Fernando replies.

Soon afterward Alexis moves into Fernando's bare apartment. Their arrangement seems purely sexual at first, but gradually it becomes a kind of mutual apprenticeship. Fernando tries to wean his protégé off rock music, sometimes throwing the hi-fi out the window to get his point across, while Alexis serves as his guide to Medellín's terrifying absurdities. Things have changed drastically since Fernando's childhood: now fireworks explode in the sky whenever the cocaine cartels manage to get a shipment to America, and killing is so rampant that landowners have taken to posting signs that read No Dumping of Bodies. Violence can erupt in an instant, over any imag-

ined slight: when the next death might be yours, Alexis implies, there's no percentage in turning the other cheek.

Schroeder's most famous movies, including *Reversal of Fortune* and *Single White Female*, have always lingered over their moments of violence, but in Medellín the angel of death comes and goes suddenly, usually with a blank expression and a Nike swoosh on its baseball cap. Rarely has cinema killing been so intentionally numb, so anesthetized. The assassins are working for the cocaine mafia, but they kill so nonchalantly that they might be shooting off water pis-



Tour guide: Alexis (left, Anderson Ballesteros) offers Fernando (Germán Jaramillo) a new view of Medellín.

tols. At one point a kid who looks to be about 10 years old brags that he's impregnated his girlfriend so he'll have a son to avenge him. Avenge him for what? "Anything I can't handle because I'm dead," he says.

There's a great deal of avenging in *Our Lady of the Assassins*, but Schroeder doesn't film it for a visceral payoff. Everything in Medellín seems muted, unreal, mirroring the resignation with which the characters accept bloodshed into their lives. That weariness spreads to the rest of the film. Even the affair between Fernando and Alexis feels subdued: the drained hues of digital video turn the city into a wasteland where any glimmer of brightness would have stood out, but the mood is relentlessly detached. Shocking things happen, and Fernando often voices his despair, but the actors never let us inside. By the end of this intentionally frustrating film, that atmosphere of indifference has taken its toll. Every shot hits the mark, but the bullets pass right through us. ❖

'Our Lady of the Assassins' opens Fri/7 in San Francisco. See *Movie Clock*, page 111, for show times.



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Sibling rivalry: Will Power's *The Seven*, a more or less hip-hop adaptation of Aeschylus's *Seven Against Thebes* has a lot of playfulness and wit but falls short. Pictured, from left, Norman Gee and Benton Greene



Seven out

Thick Description's hip-hop Aeschylus doesn't quite connect. *By Brad Rosenstein*

The Greeks are a fitfully popular bunch in these parts, and the Bay Area has been positively lousy with the long-neglected Aeschylus this season. Almost his complete canon of surviving work has made it to a theater near you in some form in the past year. The latest incarnation is *The Seven*, a more or less hip-hop adaptation of *Seven Against Thebes*, commissioned by Thick Description from Will Power. As everything from Lee Breuer's *Gospel at Colonus* to the work of Charles Mee has demonstrated, there's tremendous punch to be discovered anew in these old plays, particularly when reactivated with an insightful modern twist.

Actually, Power's version has little to do with Aeschylus's play, focusing its attention instead on the play's inciting incident: the banishment of Oedipus by his sons Polynices (Vincent Heckard) and Eteocles (Benton Greene), his curse on them, and their attempt to elude it by agreeing to alternate turns on the throne. Predictably, Eteocles becomes intoxicated and corrupted by his power, threatens to renege on his bargain, and incurs the wrath not only of his brother but also of a cohort of Thebes's rivals, lead by Tydeus (Venus Opal Reese). Aeschylus's chorus here gets particularized as the people of Thebes, their hood haunted by such contemporary sources of despair as drugs and AIDS.

There's a lot of playfulness and wit in Power's rapping take on the battle of brothers, and the score by Power and Will Hammond is sometimes powerful. Yet despite the hardworking ensemble, the show has a baffling leaden quality. The company includes a number of fine actors, but only a few of them are fully up to the show's

musical and choreographic challenges. The show's two-level set isn't used to its best advantage and makes the small Thick House stage seem cavernous, a problem exacerbated by a seriously underpopulated cast. I sympathize deeply with the constraints of low-budget theater, but you can feel a ripple of dismay radiate through the audience when the seven against Thebes assemble ("The Seven! The Seven!" insistently sings the chorus), and it turns out that they will be played by only six actors.

Power's skills as a dramatist have grown by leaps and bounds in recent years, but his marriage with Aeschylus never quite gels in a way that enhances either. There are also promising passages that came across flat, and I wondered how much of a role the production played in that assessment. One of Power's gifts as a performer is his ability to enter fluidly into the voices and moves of his disparate characters, and working solely as a playwright here, his skills are sorely missed. Director Tony Kelly also fails to find a tone or an image that would help the evening hang together — the richest visual moments come courtesy of Rick Martin's dancing lights and Robert Henry Johnson's impassioned choreography. Greene seems to get better in everything he does, particularly when he's allowed to unleash his skills at broad comedy, and Norman Gee also delivers sharp, focused work. But even running barely an hour *The Seven* perennially feels a little too long and an actor too short. ❖

'The Seven.' Through Sun/16. Thurs.—Sun., 8 p.m., Thick House, 1695 18th St., S.F. \$10–\$20. (415) 401-8081, www.thickdescription.org.

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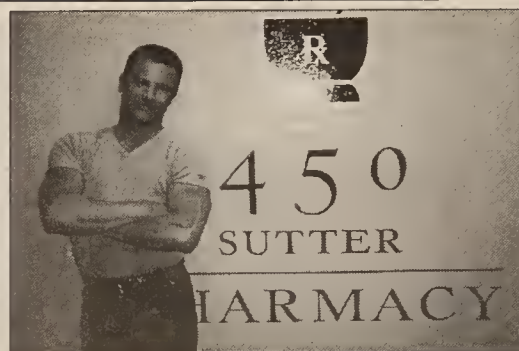
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"WE LOVE YOU AALIAH." The word "LOVE" is inscribed in an immense purple heart. A barely visible "Y" has been scrunched between the "I" and the "A" of the last word, hastily scribbled in pencil a half inch above the rest of the letters, which are inked in thick black marker.

Last week 22-year-old R&B singer Aaliyah Dana Haughton, along with eight others, was killed during a plane crash in the Bahamas. Tonight, near the outdoor proscenium on the northern rim of Oakland's Lake Merritt, folks have gathered for a candlelight vigil. I stand nearby, chat with some girls named Mia and Sonja B, both 18, who've taken the bus here from east Oakland because, they tell me, "Aaliyah was like someone you knew. Like a cousin or something." Someone presses play on a boom box, and suddenly the group breaks into Timbaland's introductory rap on the singer's 1998 hit, "Are You That Somebody?"

Dirty South
Can y'all really feel me?
East Coast, feel me
West Coast, feel me

The necklace of lights ringing the lake gleams, but it's nothing compared with the glare of the spotlight sweeping across the group of young mourners now bouncing to the stuttering beats. There is a television crew here, and everyone has begun mugging for the camera. I watch the crowd of mostly teenage fans wave their signs, their CDs, their publicity photos of Aaliyah in the air, then shield my eyes from the blinding light. Since I have brought nothing, I creep toward the edge of the frame. A thought crosses my mind. I'm so fucking fake. Slowly I turn and begin to walk home.

I know what I'm supposed to say about Aaliyah. I'm supposed to talk about how her music touched me in some particular way, the way Miles Marshall Lewis did in the *Village Voice* when he wrote about how he would listen to the singer while soaking in the bathtub, thinking that "with a female like Aaliyah romantically in my cipher, all would be right with the world." I'm supposed to write platitudes about her untapped potential, say some shit about living in the moment and never taking for granted the people that you love. And I believe all that stuff, that we should always try to be where we are, and that Aaliyah had a unique grace and style, a penchant for musical experimentation and innovation that made her jams with Timbaland some of the flyest joints around. Her cuts off the *Romeo Must Die* soundtrack, "Try Again" and "Back in One Piece" (with DMX), blared through my

speakers all summer last year, and her latest CD, titled simply *Aaliyah*, was in regular rotation on the disc changer. No deep emotional attachments, but there was definite pleasure going on when I played her tunes, especially when I'd try to do my lame-ass dance moves to 'em.

What I'm really thinking about, though, is this whole business of grief. How music-industry images, bright and shiny and prepackaged as all hell, morph when tragedy occurs. How the Aaliyah poster on some kid's wall suddenly looks different. How bouncing feels weird. I wonder about how sad I'm supposed to be, how sad I'm allowed to be. I wonder if by writing this, I'm capitalizing on the death of someone I didn't know, just doing what I'm supposed to because hell, I write about music, and I damned well better have something to say about Aaliyah because that's my job. *Entertainment Tonight* reported that BET got the

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C.O.

second-highest ratings it's had all year for its *Tribute to Aaliyah* the other night, a vapid piece of programming that hit home only when rapper DMX called in to read a poem he'd written for the late star. Afterward, his voice cracking halfway through, he sent condolences to Aaliyah's family from him and his wife, and you could feel the grief, heavy, oppressive, hanging in the air of whatever room he was in.

Walking up the hill to my house, I wonder what the vigil would've been like if there were no camera crew. Would anyone have cried? Prayed? Waved their signs in the air? I'm not sure.

I wonder how sad I'm supposed to be about that. (Sylvia W. Chan)

The P-files: prophecy

"She was one of those individuals that would light up a room.... Her time was coming; [she] was just about to explode."

P-Diddy on Aaliyah
Total Request Live, MTV
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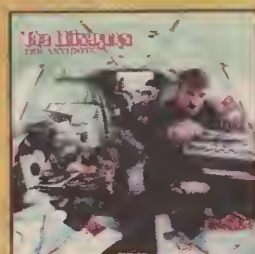
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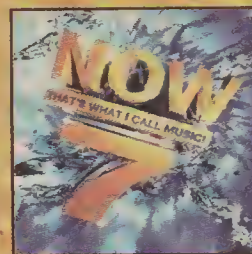
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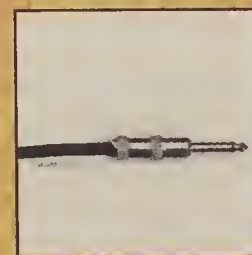
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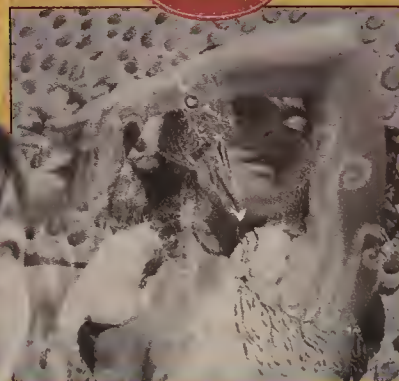


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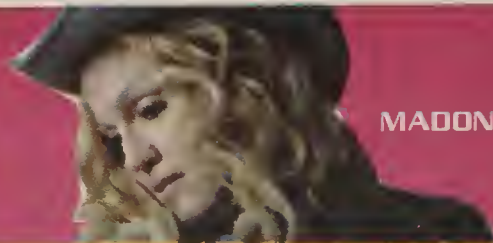
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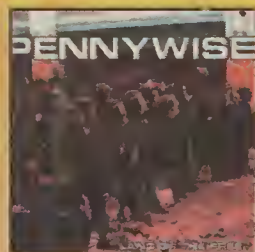


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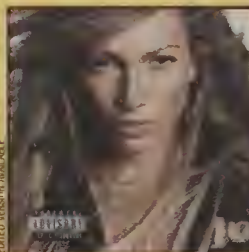


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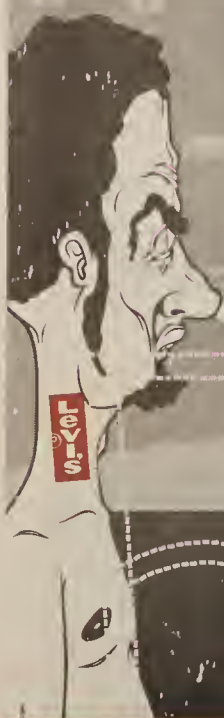
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Ursula on top

Spoken word artist Ursula Rucker calls the shots on her debut full-length.
By Amanda Nowinski

Sspoken word artist Ursula Rucker keeps telling her kids and her dog to cut it out as she talks to me from her home in Philadelphia. "Omega, you're squishing the M&Ms!" Even as she raises her voice, she is pleasant. She's a thirty-something, married mother of two. She has not been asked to pose on the cover of *Spin* with a hikini wax and airbrushed eyes. She seems, in a word, normal.

Supa Sista, Rucker's appropriately titled, remarkable debut full-length, is a fusion of her sultry-sounding spoken word with futuristic downtempo, hip-hop, and uptempo beats provided by the likes of London's 4 Hero, San Francisco's Jonah Sharp, Philly's King Britt, Paris's Alexkid, and her regular collaborator Robert Yancey III. "If you don't have that whole glam thing going on, it's just like, we're not gonna let you in here," Rucker says as we discuss female artists who resist the pop world's glamazon pull, such as herself and other Philly performers like Bahamadia and Jill Scott. "You don't have that mass appeal. But if anyone asked me to do anything, they would get a tongue-lashing."

Rucker is physically beautiful but not plastic; strong willed but not unapproachable. Sifting through her poetry, you feel that she understands your pain. But when listening to the way her words fit the music, that soft, liquid purr belies the harshness of her words and pulls the audience into topics they might not otherwise undertake. "Can you fuck me with your modem, talk dirty while you finger diseased keys, nigga please," she murmurs on "Digichant," an angry discourse on downsides of the techie revolution. On "Song for Billy," which unflinchingly tells of a woman being raped, Rucker barely whispers, "Her baby hole / supposed to be / only a confirmation of sex, not an invitation to sex" — unveiled rage that sounds ironically smooth when delivered with her slinky, midnight-jazz-club drawl.

Rucker's foray into performance poetry was a matter of right time, exact

place. In 1994 she quit her administration job at a phone company and wandered into the Philadelphia jazz club Zanzibar Blue seeking a waitressing gig. As she filled out her application, she sipped on a glass of wine and noticed that an open mic was taking place. Out came the back-pocket-crumpled poetry and suddenly a spoken word artist was horn. "I went back every week after that," she laughs.

She caught the attention of fellow Philadelphian King Britt, a former Digable Planets DJ, prolific dance music and hip-hop producer, and man of many contacts. That same year the two released "Supernatural," a dance track that features Rucker's spoken word. Soon she linked up with the Roots through drummer Questlove (Ahmir Khalib Thompson), who brought her on board for their first major-label release, *Do You Want More?!!!!*, and kept her there for all of their following studio recordings, dubbing her simply "the Voice." She's also recorded with Philly dance producer Josh Wink and old-school hip-hop queen Bahamadia. "Pretty much everybody knows each other in Philly," Rucker says. "And if you don't know them, someone can put you in touch with them. Bahamadia, Ahmir, Josh Wink, King Britt — we were all in the same scene at the same time. I was just invited to come along sometimes." (She doesn't mention Will Smith, but ...)

In 1998 she recorded "Get Ready" with Japan's Silent Poets and also wrapped up the stunning "Loveless," the opening track to 4 Hero's already legendary *Two Pages*, the real deal "nu jazz" precedent. Like Bahamadia and her gorgeous work on the title track of Roni Size/Reprazent's 1997 *New Forms*, Rucker is an underrated link in the American hip-hop and U.K. dance music connection.

On *Supa Sista* Rucker reteams with 4 Hero and creates some of the album's finest work. On "What???" she launches into a detailed account of why hip-hop sucks at this moment in time, but intro-

duces her funning breakdown in that subtle, sleepy feline tone that tricks you into believing Rucker isn't about to create a riff like: "We were talking about the state of black music today, or maybe I should say the near-nonexistent state of black music today." And as you're still lounging in her cozy murmur, she kicks into punchy hip-hop MCing over 4 Hero's sped-up jazzed drumming, picks up the energy and fury dramatically, and along the way uncovers a part of her true nature: a b-girl who found her calling in a jazz club: "You think you can rhyme over this nigga / You think you can sing over this playa / What ... you think you can flow over this hustler..." On "Slow Burn" she explores the difficulties of maintaining a marriage in a deeply sad downtempo track that heaves and whispers alongside Jonah Sharp's stealthy, mystical-sounding edginess: "With vision blurred / I watch / Our love go up in a frigid smoke / Guess I got too close / I inhaled / I choked." Here Rucker reminds listeners that even when she's talking about love, *Supa Sista* is not a feel-good album.

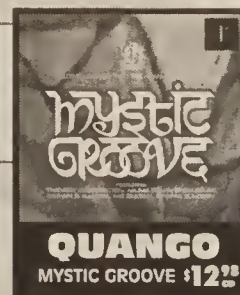
While the deceptive seduction of her voice doesn't always reflect the harsh content of her poems, it's actually a partial blessing for listeners. Sitting through an album of heavy — and I mean heavy — spoken word isn't exactly a lose-your-worries musical experience, and if you listen closely to her words, the process can be exhausting. Sometimes Rucker's poetry reads too obvious and a bit pedantic; at other times it's too vague. But the majority of her work is exceptional enough to work through the rough spots; it doesn't hurt that the beats are a tad louder than her voice, which allows for the essential tuning in and out at the listener's discretion. Rucker and the music form a comfortable symbiosis: her voice melts into the bass, drifting in and out of precise articulation, which enables listeners to pick and choose the objects of their concentration.

Continued on page 63

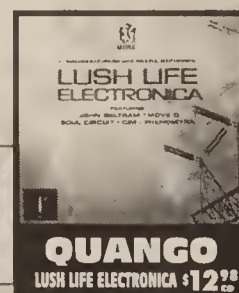
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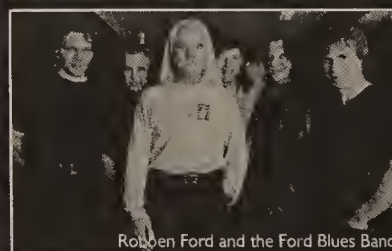
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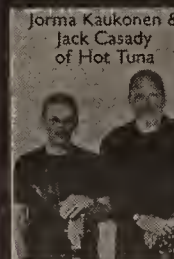
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Ursula Rucker

From page 61

Supa Sista showcases a Rucker who is much more than an enigmatically sexy centerpiece voice on other people's projects. "Most collaborators in the past gave me the music first and told me the theme they wanted, and then I'd do my thing," she explains. "But with this album, I told the producers what I wanted, even if the poems didn't exist yet."

Despite her high-profile, avant-garde collaborations, her greatest influences are not musical at all. African American female poets like Sonia Sanchez, Nikki Giovanni, and Ntozake Shange rank highest on her list, showing that Rucker identifies herself as a writer first, a performer second, and a recording artist last. "I never thought of recording poetry to music until I met King Britt," says Rucker, who longed to publish a book of poetry when she was a journalism student at Temple University.

"I'm just a poet," she says. "Sometimes I sit here and think, how did this happen? I was just writing some poetry. That's what it's all about for me — I do my art, and when I do my art, I perform therapy on myself and sort out the world in front of me. It's something I have to do."

This is admirable, no doubt, but wouldn't Nikki Giovanni be a household name if she recorded over some shit-hot beats? Perhaps. But moving into the mainstream isn't one of Rucker's goals: her steely resolve to remain true to her art sticks out as refreshingly idealistic and totally at odds with today's infomercial-entangled pop landscape. "I'd like to have a song on the radio," Rucker says. "But when it comes down to it, I won't change anything to be on the radio. If I only make it onto college radio, that's fine with me. When artists become performers, sometimes the artistry is muffled. I'm an artist first; even if I weren't performing, I would still keep writing poetry."

The question of artists selling out pops up repeatedly, and I mention the creepiness of Spooky posing in Gap ads at bus stops — crouching in that dangle woven cap, looking as if he's about to play a frisky game of leap frog. Rucker clucks her tongue. "We were looking for someone to do my video," she recalls, "and we were aiming high — independent and established artists like Ted Demme, Spike Lee, and whatever. But [now] if Spike Lee wanted to do it, I wouldn't let him. I read an article about how he had produced some infomercials for the Navy, so I called my manager and said, 'Cross him off the list.' Even if he said yes, I wouldn't do it."

I believe her. ❖

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HOME front

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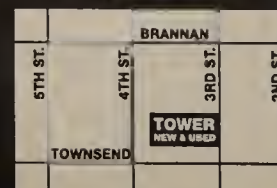
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On the intro to the Eastsidaz' new album, *Duces 'N Trayz — The Old Fashioned Way*, Snoop Dogg proclaims himself and his two rhyming cohorts, Goldie Loc and Tray Deee, to be the leaders of a new rap army called "Crip Clux Klan," modeled after the infamous white supremacist organization. "Crip, Crip, Crip," he chants. It's an interesting parallel; the Ku Klux Klan are protectors of the white race at the expense of blacks and Jews, while the Crips, a Los Angeles-based fraternal organization (or gang, if you will), have been known to kill black people while blithely ignoring the larger white community.

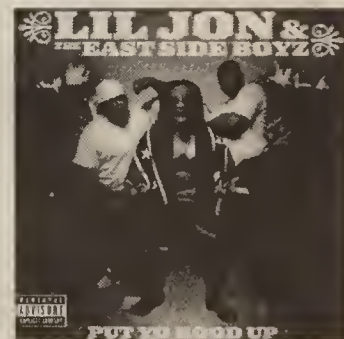
Want more confusion? Try turning on BET's *Rap City*, known among its viewers as a simmering fleshpot of tanned, half-naked models dancing alongside posturing, smirking rappers. There you'll see Pastor Troy's hit "This tha City," in which black children and adults in Atlanta, Ga., proudly wave the Confederate flag, or Lil' Jon and the Eastside Boyz' "Bia' Bia," in which a dreadlocked former Rastafarian screams the chorus, an abbreviation of the word "bitch," in front of a massive Confederate flag. The group also use the flag — two burning and one draped over Lil' Jon's shoulders — on the cover of their debut, *Put Yo Hood Up*, claiming it as a representation of their Atlanta "hood."

Predictably, longtime hip-hop observers are celebrating this new trend. Britain's *Hip-Hop Connection* magazine posits the Confederate flag as stars in the eyes of Ludachris (of "Southern Hospitality" and "throw dem bows" fame), while *Vibe* breathlessly reports in its September issue that Andre from Outkast, Lil' Jon, and Pastor Troy have adopted the Confederate flag as a fashion statement. In the *Vibe* article Andre explains that he wears the flag on a belt buckle "for Southern pride and to rebel," adding, "I don't take the Confederate flag that serious as far as the racial part is concerned."

The article then quotes Rev. Jeffrey L. Berry, the national imperial wizard of the Church of American Knights of the Ku Klux Klan: "If they're making money, then they're not niggers." Having sold millions of albums, then, Outkast have earned the right to wave the Confederate flag. Andre's line of thinking, too, is consistent with Outkast's 1998 hit single "Rosa Parks," in which they honor the civil rights pioneer with the mocking chorus "Uh-huh, hush that fuss / Everybody move to the back of the bus / Do you wanna bump and slump with us."

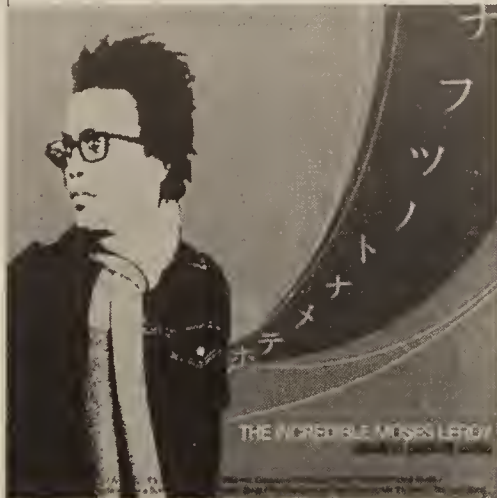
I want to call Lil' Jon, Pastor Troy, Outkast, Ludachris, Snoop Dogg, and anyone else who exploits racist iconography a stupid fucking idiot. Why would a black man wrap himself in a symbol America's Southern states adopted in 1861 as an assertion of their inalienable right to enslave black people and keep them as property? The use of the Confederate flag as a shock tactic bothers me, but my past experience with trends spawned by rap musicians prevents me from dismissing it. I remember when N.W.A. (Niggaz with Attitude) first blew up in the late '80s, and when the now forgotten female duo Bytches with Problems first appeared in 1990. Both groups were initially ridiculed, but it wasn't long before black (and white!) youths began calling one another "niggers" in a misguided attempt to be more "ghetto" and lumpen proletariat, while many young would-be feminists proudly labeled themselves "bitches," mistaking the epithet for proof of their feistiness. It is difficult to find fault with young people so frightened by their own racist and chauvinist tendencies that they dabble in American taboos to satisfy their narcissistic and nihilistic impulses rather than attacking the source of their ills.

When I can't understand modern rap, I turn to the music of the past, in this case Sly and the Family Stone's funk classic *There's a Riot Goin' On*. Here, Sly Stone notes on "Spaced Cowboy" how people mistake him for "a pimp," even though he's really a cowboy, right? "Yodel-ay-de-a!" he sings, summing up in his own crazed, drug-addled language how easy it is to lose your mind and cop out when faced with a society that won't accept you, no matter what you do, simply because of gender, skin color, or just being different. Thirty years later, a generation of rap musicians is tapping into the same wellspring of nihilism and self-loathing Sly must have once felt — and we are all the worse for it. ❖



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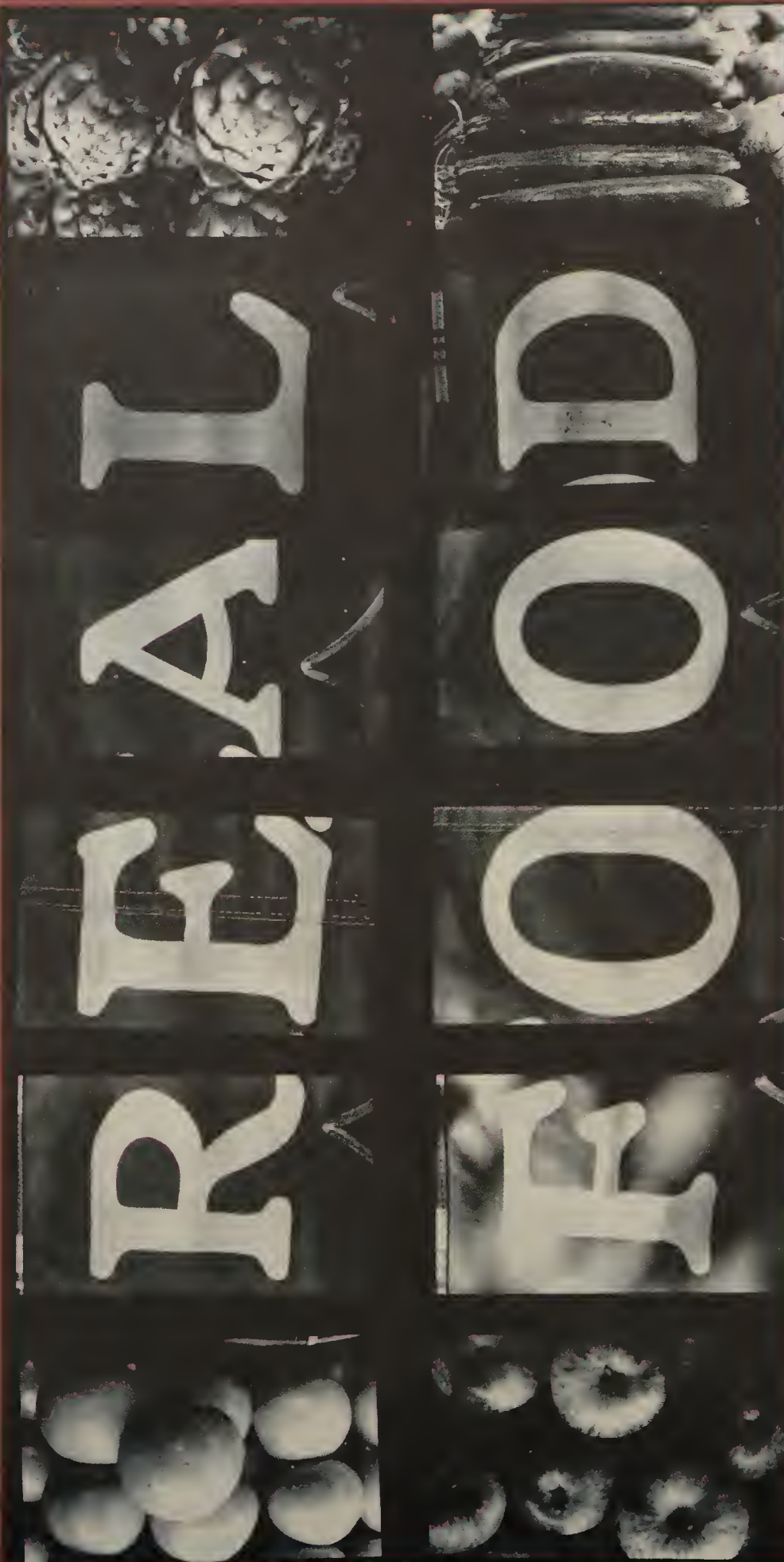
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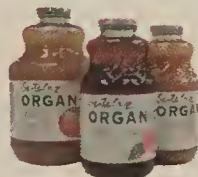
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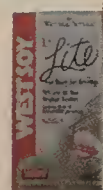
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Glucosamine Chondroitin Sulfate and Osteoarthritis

Osteoarthritis, also called degenerative joint disease, is caused by general wear and tear of the joints. More than 20 million Americans suffer from the disease. In people who have the condition, the cartilage, the cushion at the end of the bones, deteriorates, which in turn reduces the space between the bones at the joint. Without this smooth and springy substance, the bones scrape against each other, which can cause chronic pain and limit range of motion. Osteoarthritis generally occurs later in life, and most commonly affects the hands and large weight-bearing joints, such as the knees and hips.

Many individuals report significant reduction in pain and improvement in range of motion from daily use of glucosamine and chondroitin sulfate. These dietary supplements are natural substances found in and around the cells of cartilage. Researchers theorize that glucosamine somehow helps create new cartilage, while chondroitin sulfate may slow cartilage destruction. Taken together, some experts say, the combination offers a one-two punch against the wear-and-tear of osteoarthritis.

Many experts see nothing wrong with trying glucosamine and chondroitin sulfate to see if they work, as there are no known serious side effects. However, patients who are taking the blood-thinning medication heparin -- should have their blood clotting activity monitored if they add chondroitin. Taking both at the same time could increase the risk of bleeding.

Diabetic patients wanting to try glucosamine (an amino sugar) should consider potential effects on their blood sugar control. If you are allergic to shellfish, avoid taking glucosamine, which is made from crab, lobster, or shrimp shells.

Buy well-known brands that do ongoing research on potency, as there are no US standards. Real Food Company carries top quality brands such as Solgar, Super Nutrition, Country Life and our own Real Food Brand. Currently, we are offering Country Life Glucosamine Chondroitin - 90 capsules for the low price of \$24.99 (Suggested retail price \$52.99.)

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Sixty-eight percent of deaths in America are related to over consumption of fat



and diet. This percentage warrants a diet low in fat. However, some fats are important to maintaining good health and reaching your dietary goals. Get to know what types of fat are your friends.

Your fat friends are unsaturated fats typically oils from vegetables, nuts and seeds, and present in some fish. Avoid heavy consumption of saturated fat and cholesterol that have been linked to heart disease and cancer.

Of importance are essential fatty acids (EFAs). These unsaturated fats are essential to the diet because the body cannot produce them. EFAs are present in every healthy cell in the body, and are critical for the normal growth and functioning of cells, muscles, nerves, and organs. The body uses them to produce a class of hormone-like substances called prostaglandins, which are key to many important processes.

EFAs are used therapeutically to treat and to prevent cardiovascular problems, including heart disease, high cholesterol, strokes, and high blood pressure. EFAs also have anti-inflammatory effects in the body, and are used in the nutritional treatment of arthritis, asthma, and allergies.

Other conditions that may improve with EFA supplementation include acne and other skin problems, diabetes, depression, menopausal problems, nervous conditions, obesity, memory and learning disabilities, eye problems, and digestive disorders. EFAs are recommended for weight loss programs, as they may assist fat metabolism in the body.

EFAs can be obtained from a diet that includes cold-water fish consumed twice per week, whole grains, dark green leafy vegetables, walnuts, pumpkin seeds, wheat germ, soy products, and canola oil. Flaxseeds contain the highest percentage of omega-3 fatty acids with some omega-6 EFAs, as well. Whole flaxseeds can be freshly ground or added whole to baked goods, cereals, salads and other dishes.

Flaxseed oil and capsules are sold in our vitamin departments. We carry several

premium brands, including Spectrum, Udo's Choice, Nature's Way, and Jarrow. Other forms of supplementation include evening primrose oil, borage oil, black currant seed oil, hemp seed oil, and cod liver oil.

Calcium Health Benefits: It's a Family Affair

Most adults and children should consume the same quotient of calcium each day according to researchers.

Building Blocks

Ninety-nine percent of the body's 1,200 grams of calcium, approximately 2.5 pounds, is stored in the bones and teeth, with the balance circulating in the bloodstream and fluids surrounding the cells.

But the skeleton serves as more than just a rigid frame to keep you standing. The bones supply a bank, of sorts, from which the body borrows the calcium it needs for a variety of functions. Although the bones seem hard & permanent, they are actually live tissues constantly rebuilding with dietary intakes of calcium through a complex system of hormones and vitamin D.

That is why calcium, with its dynamic role in the body's operation, is a lifelong dietary requirement.

Bone Development

More than 90% of bone development takes place before the age of 18. Experts say bone loss typically begins at about age 35. Researchers suggest consuming calcium beyond the normal daily recommendation for kids actually augments bone mass, which, if maintained in adulthood may lower the risk of osteoporotic fracture.

Having difficulty consuming dairy products to meet your daily requirements of calcium? Try Westsoy Plus on sale for \$1.89. It is one of the many soy and rice milks fortified with calcium and vitamin A and D. We also carry Horizon Organic Juice with Calcium, on sale during September (see ad). We carry many forms of calcium supplements. Our friendly, knowledgeable vitamin staff will assist you in selecting the right calcium supplement.

The nutritional information presented in these articles is for informational purposes only, and is not meant to diagnose or treat any disease, nor to replace the advice of a doctor or qualified health practitioner.

Something mything

What this country needs is a good new myth to live by. The old ones — rugged individualism, manifest destiny, better living through mass production, father knows best, redemption through rock 'n' roll, the stock market, the Internet, New Age self-improvement, tax cuts for the rich — are exhausted or wearing out fast. Nobody in pop lets us know she's aware of that more than Laurie Anderson, and nobody's better at deconstructing our cultural mythology through smart, funny, and seductive music. Ever since she took the first major step of translating her performance art into recording, with the surprise 1981 hit "O Superman (For Massenet)," Anderson has been telling our stories back to us — questioning for us our deification of technology, our political gullibility in the name of patriotism and morality, our susceptibility to linguistic manipulation, our backsliding on feminism, and the mundane foundations of what we consider common sense.

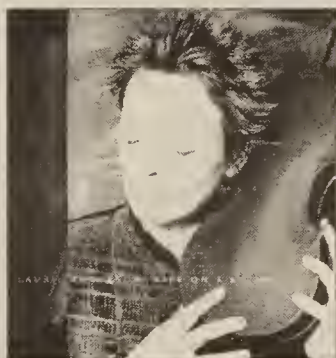
Anderson is hardly a purely pop musician, even if Lou Reed is her beau; she's an artiste, and she never lets us forget that, even when she's delivering some of her catchiest, prettiest, and most complete songs to date, as she does on her new CD, *Life on a String* (Nonesuch). But if you have trouble with Anderson's obsessions with big themes, her stylized and processed spoken-word delivery, and her ultrahip musical collaborations, get over it. *Life on a String* includes three songs from 1999's epic multimedia production "Songs and Stories from Moby Dick," and it addresses the ultimate emptiness of consumerism ("Dark Angel"), our ambivalence toward freedom ("Statue of Liberty"), and (once again) the Garden of Eden myth ("One Beautiful Evening"). Under the musical direction of bassist Skuli Sverrisson, it boasts the most stylish musical cast money can buy, including guitarist Bill Frisell, keyboardist Mitchell Froom, loopmeister David Torn, percussionists Joey Baron and Mino Cinelu, cellist Eric Friedlander, violinist Eyvind Kang, arranger Van Dyke Parks, and producer Hal Willner.

But what the late Joseph Campbell used to argue about myths and the texts we use to keep them alive applies to Anderson's music as well: the power doesn't reside in the words (or the players) but in what they evoke. *Life on a String* resonates more with my own dreams and sense of wonder than anything of Anderson's since "O Superman." That's partly because all but one of the tracks ride primarily on the sounds of so-called real instruments, with Anderson playing violin throughout, and partly because Anderson deliciously exploits a singing voice more technically developed, more sensual, and more sincere than ever before. But mostly it's because, at 54, Anderson has found a way to narrow the focus of her storytelling down to the details of what it's like for her to live in New York ("Washington Street," "Statue of Liberty"), lose a lover ("Broken"), watch a friend die ("Slip Away"), or "slip through time" in the recollection of a precious memory ("Life on a String").

In two different songs she uses the phrase "speck on the horizon": one time it's the whale, the other time it's either her or the Statue of Liberty. Everything is a matter of perspective. By shifting from her self-described role as "cultural spy" to observer of her own life, reflecting the impermanent world immediately around her, Anderson prods us to examine our own stories and, as Joseph Campbell would say, "investigate the field of associated images." It rings my bell, especially because I've spent the past two years unraveling some of my personal stories, to the point of learning it's never too late to start writing new stories with the same characters.

Maybe I like *Life on a String* so much because Anderson moves from deflating old myths to offering a new one: that we, not only as a culture but also as a species, can actually come to know our true selves, that we can do it by confronting our stories, reading between the lines, and then letting it all go, watching it as "it floats across the bay into the open ocean." ❖

Laurie Anderson performs Thurs/6 and Fri/7, 9 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$35. (415) 474-0365.



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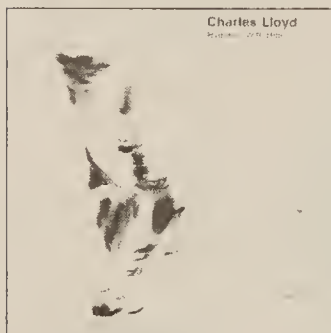
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Charles Lloyd
Hyperion with Higgins
(Epic)

The news hook for Charles Lloyd's last two albums, 1998's *Voice in the Night* and last year's *The Water Is Wide*, could be found in the irrepressible grin of drummer Billy Higgins, who, after two liver transplants, was having a long-overdue recording reunion with the veteran saxophonist. For *Hyperion with Higgins* the angle unfortunately is Higgins's death last May 3 at the age of 64.

Still, his precise, powerfully rhythmic touch endures — on precious few albums under his own leadership; on landmark recordings by Ornette Coleman, Dexter Gordon, Lee Morgan; and in this wonderful set of quintet performances, with Lloyd on tenor sax, taragato (a soprano sax-shaped reed), and maracas, John Abercrombie on guitar, Larry Grenadier on double bass, and Brad Mehldau on piano.

Recorded during the same 1999 sessions that yielded *The Water Is Wide*, *Hyperion with Higgins* opens in a reflective Brazilian vein with "Dancing Waters, Big Sur to Bahia" and picks up steam over the course of seven more originals by Lloyd, who fluidly melds his palpable Coltrane influence into his own distinctive, emotionally saturated post-bop solos.

Over all, these performances are looser, less meditative than those on *The Water Is Wide*; three, including the spiritual- and blues-powered "Darkness on the Delta Suite," stretch out for more than 10 minutes, granting space for each player, especially Mehldau and Abercrombie, to spin tangents off the intuitively entwined ensemble work. The album appropriately ends with Higgins's rumbling, syncopated drums on "The Caravan Moves On." (Derk Richardson)

Modest Mouse

Everywhere and His Nasty Parlour Tricks EP (Epic)

Look up *fulsome* (or *redundant*, come to think of it) in the *Oxford English Dictionary, College Rock Edition*, and by way of an illustration you might find this quote from the press kit accompanying my copy of Modest Mouse's new EP, *Everywhere and His Nasty Parlour Tricks*: "The Air" ... stands on its own as perhaps the most fascinating sonic soundscape the band has released to date." My ass it does. While it certainly isn't bad, "The Air," a remix/medley of several songs from 1999's *The Moon and Antarctica*, is a pale effort from a band whose best songs are stark and haunting and unforgettable. Sadly, it fits right in on this EP, its relative bloodlessness, recycled sounds, and stitched-together nature generally representative of *Parlour Tricks* as a whole (the disc collects several previously released tracks, outtakes from *Antarctica*, and a few new songs).

There is, of course, some good material here. The lengthy "Night on the Sun," for one, harks back to the robustness of the band's earlier work, especially in its second half, which loosens up and kind of rocks out. "You're the Good Things," on the other hand, at first comes off as annoying, with its peppy blandness, but the lyrics provide a nice balance, undercutting the music by looking stubbornly for the cloud in every silver lining. "You're the icing on the cake on the table at my wake / You're the extra ton of cash in my sinking life raft / You're the loud sound of fun when I'm trying to sleep."

It's telling, though, that the pick of the litter is an extended version of *Antarctica's* memorable "I Came as a Rat," whose 50 bonus seconds go not to more quotidian-existentialist lyrics but, seemingly, to a coda that was long to begin with. It's this kind of thinking that makes *Parlour Tricks* largely unnecessary for anyone but completists and those who favor *Antarctica* over the band's previous albums. *Modest Mouse plays Mon/10, Warfield, S.F. (415) 775-7722.* (Scott Auerbach)

Various

Droppin the Bomb (Bomb Hip-Hop)

DJ Serg

Golden State of Mind (Insidious)

Since perfect summer days are in short supply in San Francisco, when one happens, you remember it. Back in the dog days of '94 I went down to Potrero del Sol

Park for an afternoon hip-hop jam. There must have been several hundred gathered, including the in crowd of the Bay's sound selectors — the ubiquitous Pirate DJs, Apollo, and one of my all-time faves, Lily Tran. The weather was spectacularly gorgeous, and as I stood there, immersed in good vibrations, some DJ had the presence of mind to throw on Roy Ayers's "Everybody Loves the Sunshine." Perfect.

I remembered that day recently when I listened to two albums that pay tribute to that not-so-long-ago, yet so-far-away era of the Bay Area's hip-hop history. The first is the bonus disc of Bomb Hip-Hop's new *Droppin the Bomb*, a reissue of the long-out-of-print 1994 *Bomb Hip-Hop Compilation*. Not only was the album a first-time opportunity for groups such as Peanut Butter Wolf and Charizma ("Just like a Test") and Mystik Journeymen ("Swing") to get recorded beyond dirt-hustled tapes, but it also documented the beginnings of the Bay's burgeoning underground indie community prior to its explosion in the late '90s. The album is as much of a classic now as it was then.

But what's really taking me back is DJ Serg's remarkable *Golden State of Mind*. A mix CD packed with 18 songs, *Golden State* spans the magical era of '93 to '97 in the Bay. Serg's musical tastes are as impeccable as his mixing. Every selection is essential — from Blackalicious's sophisticated "Swan Lake" to Hobo Junction's "Rock the Show" to the long-defunct Dereliks' clever "Phrase That Pays" to Encore's brash "The Undercover."

More important, Serg polishes the luster of the Bay's aesthetic at the time. As opposed to the popularity of Too Short's pimp funk, the Bay's golden era followed on the East Coast's earlier renaissance, drawing on the same feel-good soul and jazz vibes started by groups like A Tribe Called Quest and Digable Planets. But rather than aping someone else's movement, the Bay was assembling its own, with every new song seemingly pushing ideas and efforts to fresh heights. Think of it as the art of genesis — when the Bay awakened to its internal talents and everybody was out to push the whole scene higher and higher. A powerful sense of marvel is invoked on the best songs, like the flute-inspired fancy of Bored Stiff's "Peaceful Rotation '92" and DJ Shadow's brilliant sound clash collage, "Entropy." Even if you're new to the area, *Golden State* is an ideal introduction to the immediate past that's grounded our hip-hop scene for the last decade. (Oliver Wang)

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Elvis Costello

My Aim Is True (Rhino)

Elvis Costello

Spike (Rhino)

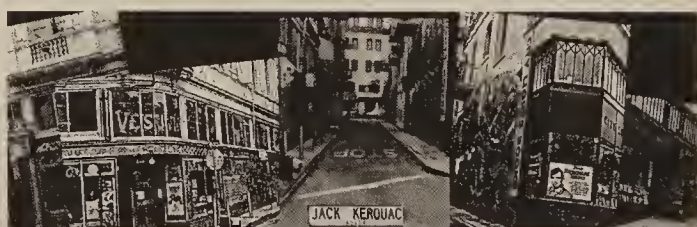
Run the opening seconds of "Veronica," from Elvis Costello's 1989 *Spike*, backward to hear an otherworldly "I buried Elvis" whispering between the Os and 1s. I missed it the first time around — my bad, what with McCartney guesting like the song was "Revolution 9." That's career death sneaking into the ham-fisted grooves of "This Town" and "Let Him Dangle" — the unmistakable music hall-rhythm (is that a tuba, or are we near the gents?), blue-collar British roots music, as in the McCartney-penned "Those Were the Days" (sung by Mary Hopkin) and "When I'm 64." It goes well with a few pints, a couple of chip butties, and a football riot — not even a cry for help but a suicide message from artist to audience.

Venom — Costello's trademark — bleeds nicely through *My Aim Is True*; on *Spike*, 12 years down the road, it gushes like a brick-size aneurysm. One of Costello's inner chips — contents always under

pressure — seems to have slipped, or else he's just given up trying. Still, he nearly redeems *Spike's* cast of characters — witless mobs, child-molesting priests, cheating girlfriends, and Maggie Thatcher, among others — on bile alone. Yeah, some of the songs aren't bad, and his voice, well, everyone knows about his voice. But Costello broke his audience in with *My Aim Is True*, one of the best pop albums — with tunes like "Miracle Man," "Alison," "No Dancing," and "Watching the Detectives" — of that decade. The album is smart, snide, and bursting with hook after irresistible hook.

Of course, the reissue of these two, along with 1996's *All This Useless Beauty*, might seem beside the point — the originals are in print, and who needs a cleaned-up version of a relatively recent recording? Which might, or might not, be where the "bonus" disc that comes with each album fits in. Included are unreleased originals — although Costello himself once said that he's written a lot of bad songs — and demos of the songs that were released. Those are often quite compelling — Costello singing and on many accompanying himself with just an acoustic guitar, as if he were on *Unplugged*. (J.H. Tompkins)

2nd Time Around



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Jack Kerouac Alley is located off Columbus Ave. (between Pacific Ave. & Broadway)
in San Francisco. Vesuvio Cafe is located at 255 Columbus Ave. www.vesuvio.com

Calendar

critics'
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listings,
and more

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Sept. 5 Wednesday

Folkin' around While it's hard to believe that it's been some 20 years since **Dave Alvin** and **Peter Case** ruled the burgeoning L.A. music scene with their respective outfits, the Blasters and the Plimsouls, things have worked out pretty well careerwise. Case, a guy who truly believes that music has the power to save lives, has been living on the cusp of greatness (if not commercial windfall) since jumping the new wave ship for what was then considered "folk." His newest work, the self-released *Thank You St. Jude*, owes as much to the Mississippi blues musicians he admires as it does to his own keen sense of storytelling tradition. Meanwhile, Alvin has become Americana's premier voice, with a Grammy win for last year's *Public Domain*. It should prove well worth the quick jump south down 280 to see them under the spotlight together at the intimate Montalvo Carriage House. 7:30 p.m., Montalvo Carriage House, 15400 Montalvo, Saratoga. \$23-\$28. (408) 961-5858. (John O'Neill)

Film score massacre If you liked the way Mike Patton's old band Mr. Bungle ran metal, jazz, and avant-garde through the wood chipper, then I bet you can't wait to hear the former Faith No More singer take a chainsaw to many of the silver screen's most celebrated scores with his latest project, *Fantômas*. Patton joined forces with Melvins guitarist Buzz Osborne, Mr. Bungle bassist Trevor Dunn, and Slayer's monster drummer Dave Lombardo to create the cinematically minded supergroup, whose name references a series of gory and nihilistic detective-thriller novels and films from pre-World War I France. Expect to hear songs from the group's second album, *The Director's Cut* (Ipecac), which shreds themes from *The Godfather*, *Rosemary's Baby*, and *Cape Fear* (among other hair-raising flicks) to a bloody pulp. It'll be enough action to make Brian De Palma scream "Cut!" Wed.-Thurs., 8 p.m., Slim's, 333 11th St., S.F. \$15. (415) 522-0333. Also, Thurs. 6 p.m., Amoeba Music, 1855 Haight, S.F. Free. (415) 831-1200. (Deborah Giattina)

Sept. 6 Thursday

Carson daily Canadian classics professor and poet Anne Carson draws inspiration from elements of the past (Greek mythology, the Brontë sisters) and present (rebellious teens, Catherine Deneuve) — she's definitely one of those people worth keeping an eye on, just to see what she'll do next. She recently won a MacArthur "genius" grant, and this fall she'll be a writer in residence at the California College of Arts and Crafts. First on the agenda is *Decreation: Fight Cherries*,



De-creating the cherry: Amy X. Neuberg plays Simone Weil in Anne Carson's opera installation based on the French philosopher's life. See Thurs/6.

an opera installation based on French philosopher Simone Weil's life and work. With noted composer Guillermo Galindo providing the music, vocalist Amy X. Neuberg heading up the cast, and Carson's creative intellect behind the libretto, *Cherries* should appeal to scholars, artists, and — like Carson — anyone who's a mixture of both. Thurs.-Sat., 8 p.m. Through Sat/15. Logan Galleries, California College of Arts and Crafts, 1111 Eighth St., S.F. \$15. (415) 551-9210. (Cheryl Eddy)

In bloom Despite our mutually tumbling economies, the United States and Japan still find something worth celebrating in the peace-treaty signing that took place in our fair city 50 years ago. As part of the U.S.-Japan 21st Century Project, San Francisco Performances presents *Rosy Co*, Kota Yamazaki's Japanese contemporary dance company. The Tokyo-based Yamazaki's *Chinoise Flower* is an evening-length work with discernible Butoh, classical ballet, and French contemporary dance influences. Stage artist Ryusaku Matsuda echoes Pina Bausch's *Nelken* with his use of thousands of fresh flowers that cascade

and scatter throughout the piece. On Saturday SFP's Dance/Screen series presents a selection of videos of Yamazaki's work for Rosy Co. Thurs/6-Sat/8, 8 p.m.; Sun/9, 2 p.m., Yerba Buena Center for the Arts Theater, 700 Howard, S.F. \$28-\$35. (415) 392-4400. Dance/Screen, Sat/6, 6 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. \$6. (415) 978-ARTS. (Sima Belmar)

Unveiling "Women's rights" — or for that matter, "human rights" — is a phrase that's pretty much lost all meaning in Afghanistan. Under the strict, fundamentalist Taliban regime, women are forbidden to work or go to school; in public they wear long robes and veils that completely conceal their faces. Learn about humanitarian efforts to aid Afghani women and children at *'Beneath the Borqa,'* a fundraiser that features a screening of Lara Lee's short film of the same name. The film offers a close-up look at a refugee camp in Pakistan filled with poverty-stricken people who'd rather live in a tent city than under Taliban rule. There will also be a photo exhibition and live music, plus a representative from tonight's beneficiary,

Action Against Hunger — a group with special clearance to enter Afghanistan to provide services — will discuss the group's work and goals. 7 p.m., 39 Exposure, Studio 4, Presidio, 39 Mesa, S.F. Donations accepted. (415) 561-3123. (Eddy)



Flowering: Acclaimed Japanese dance troupe Rosy Co performs *Chinoise Flower*, which blends ballet, Butoh, and modern dance, as part of the U.S.-Japan 21st Century Project. See Thurs/6.

Sept. 7 Friday

Not Stirred It seems like you can't swing a dead cat on Haight Street without hitting someone involved in the house music scene (or at least someone with a British accent), and the Galaxy Club has the goods to keep the heads in the hood. This Friday, Shake keeps things bumping with the classy sounds of **DJ Harry Who?** (taking a break from running the South Bay's best record store, Solid Grooves). Besides having the mellow mien of someone who's seen it all, Harry has a sure touch at keeping the floor grooving to the finer sounds in house. Residents Jonene (Panhandle Records) and Tim Dawg (Audible Colors) play host. 10 p.m., *Shake, Galaxy Club, 1840 Haight, S.F. \$7. (415) 387-2996.* (Peter Nicholson)

album sparkles like the crazy diamond it is, with Stringfellow plumb-ing the depths of his being with an immediacy the Posies were never willing to touch on. When not touring, Stringfellow can be found siding for REM, at least until the newly re-formed Posies head out again later this year. Tonight Paula Frasier and Eric Shea open. 10 p.m., *Cafe du Nord, 2170 Market, S.F. \$8. (415) 861-5016.* (O'Neill)

Space cowboys In *American Astronaut*, the first feature-length film by BNS Productions, the protagonist heads for the all-female planet of Venus to impregnate the locals. And who better to star in the film than Cory McAbee, the multitalented leader of the **Billy Nayer Show?** He can sing, act, draw, score films, and he's not bad to look at, either, so he must have good genes. McAbee started BNS Productions in 1989 with his pal and bandmate Bobby

Lurie, and it looks like the collective could hit the big time with their so-called space western. Both the Toronto and Sundance Festivals selected the film, and the respectable Manhattan art house Angelika Film Center will screen it this September. *Astronaut's* dark and hypnotic soundtrack can be heard at tonight's Billy Nayer Show concert. 9 p.m., *Great American Music Hall, 859 O'Farrell, S.F. \$10. (415) 885-0750.* (Giattina)

Sept. 9 Sunday

Fur sure I was a little disappointed to learn that the San Francisco Society for the Prevention of Cruelty to Animals' annual **Animal Wingding** — billed as the "World's Largest Pet-Friendly Street Fair" — is, sizewise, generally not an affair of Guinness record-qualifying proportions. The key phrase here is *pet friendly*, as this event welcomes all types of pets and

their human companions. Deck your pooch out in shimmering evening wear for the "Pets in Drag" costume contest, or show off your turtle's lettuce-eating skills in the talent show. Kitty art, created by the skillful paws of SPCA feline artists (literally) in residence, will be on display, and the stuffed animal your dog enjoys meticulously ripping apart can be repaired by the healing hands of volunteer taxidermists at the Stuffed Toy Hospital. The Extreme Canines Frisbee team will be in the house to pump up both four- and two-legged attendees, and cat owners can learn how to better communicate with the fur balls in their lives at an interactive, Purina Cat Chow-sponsored resource center. 10 a.m.—4 p.m., *San Francisco Society for the Prevention of*

When Luis Valdez joined Cesar Chavez back in 1965 to organize local farmworkers, they needed what every budding grassroots movement needs: recognition and cash. So Valdez established El Teatro Campesino (The Farmworkers Theater) to raise awareness of and funds for the grape boycott and the resulting farmworkers' strike. The theater quickly became an integral part of the Chicano movement, providing a forum for political and social issues and ultimately establishing the basis for the dynamic theater movement now known as "teatro Chicano". More than three decades later Teatro Campesino and another influential group, Teatro La Esperanza, unite with a new urban generation of outspoken sociopolitical voices for the first annual **Hecho en Califas Chicano-Latino Teatro Festival**. Political satire is a main theme, with popular trio Culture Clash performing selections from four of their plays, and spoken word group Los Delicados acting out with their trademark biting humor. Also on the lineup: emerging undergrounders Rudo Revolutionary Front, San Francisco's Teatro Sabor, La Peña Cultural Center's performance artist-in-residence Elia Arce, and the L.A.-based comedy troupe Chusma.

Thurs/6–Sat/8, 8 p.m.; Sun/9, 7:30 p.m. (also, dance party Sat/8, 10 p.m.), La Peña Cultural Center, 3105 Shattuck, Berk. \$10–\$20. (510) 849-2568, www.lapena.org. Also, Fri/14–Sat/15, 7:30 p.m., Mission Cultural Center, 2868 Mission, S.F. \$13–\$15. (415) 821-1155, www.missionculturalcenter.org. (Sarah Lidgus)

Cruelty to Animals, 2500 16th St., S.F. Free, pet toy donation requested. (415) 522-3545. (Lidgus)

Sept. 10 Monday

Elia Mariachi Having previously illuminated the heretofore obscure works of Latin American women composers on *Mujeres* (Ulloa Productions), ambitious Bay Area vocalist, bandleader, and songwriter **Juanita Ulloa** now turns her attention to highlighting and transforming the role of the female mariachi singer. *Mujeres and Mariachi* (Ulloa Productions), recorded in Los Angeles with Mariachi Voz de America and Mariachi Internacional, won't officially be released until next February, but the CD will be available at this preview concert, as the dramatic and romantic singer introduces a pioneering "mariachi coloratura" vocal style that taps her classical and operatic training. Dubbed "Fiesta Mexicana II," tonight's performance will feature Mariachi Colima collaborating with members of Ulloa's Picante Ensemble, the Ensembles Bailes Folkloricos, and teen accordion prodigy Renee Govea. 8 and 10 p.m., *Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$18. (510) 238-9200.* (Derk Richardson)

Sept. 11 Tuesday

Souled Canadian Well before the Buena Vista Social Club phenomenon stoked a firestorm of

interest in Cuban music, **Jane Bunnett** was exploring the U.S.-embargoed island's African-rooted rhythms and folkloric music. The Canadian saxophonist made her first trip to Cuba in 1982 and recorded her breakthrough *Spirits of Havana* (Messidor) album a decade later. A former classical pianist and clarinetist who turned to jazz under the influence of John Coltrane, Charles Mingus, and Don Pullen, Bunnett studied the straight horn with the master, Steve Lacy. Touring in support of a new Blue Note CD, *Alma de Santiago*, Bunnett brings her *Spirits of Havana* band (featuring her husband, trumpeter Larry Cramer, plus bassist Roberto Occhipinti, pianist Hilario Duran, vocalist Pedrito Martinez, and others) to Oakland for two nights. *Through Wed/12, 8 and 10 p.m. Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$20. (510) 238-9200.* (Richardson)

Sept. 12 Wednesday

Double up Two new exhibits open today at the Berkeley Art Museum and Pacific Film Archive, and both are well worth a visit. Sculptor Marvin Puryear (*Time* magazine's "America's Best Artist") gets his first major exhibition in a decade at **Martin Puryear: Sculpture of the 1990s**, featuring 10 representative large-scale works created with wood, rattan, wire mesh, tar, and other materials. Puryear converses with curator Constance Lewallen at a free event Thurs/13. Meanwhile, a UC

Berkeley alumna (and one-time PFA usher) posthumously gets her first major exhibition with **The Dream of the Audience: Theresa Hak Kyung Cha (1951–1982)**. Cha, a conceptual artist, was captivated by film, and her work — including photographs, a video installation, and recordings of her performance art pieces — reflects how cinema influenced her. A full slate of programs, including guided tours, a panel discussion, and a film series, will be held in conjunction with the exhibit. *Puryear* exhibit through Jan 13, 2002; *Puryear* in person Thurs/13, 7 p.m., UC Berkeley, 106 Kroeber Hall, Berk. Free. Cha exhibit through Dec 16. Wed., Fri.—Sun., 11 a.m.—5 p.m.; Thurs., 11 a.m.—9 p.m., Berkeley Art Museum and Pacific Film Archive, 2626 Bancroft, Berk. \$4–\$6 (free Thurs, 11 a.m.—noon and 5–9 p.m.) (510) 642-0808. (Eddy)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Who wants a treat? Check out paintings by cat artists in residence, watch the doggie Frisbee team, get your pet's favorite toy repaired, and revel in lots of other furry fun at the SPCA's Annual Animal Wingding. See Sun/9.

Sept. 8 Saturday

Heartstrings If there is one group that might be able to challenge the Who for refusing to go away even though they keep saying they're going to, it's the Posies. While we were initially saddened and shocked by their decision to split, we've spent the last four years waiting for it to really happen. So it is with satisfaction that we report **Ken Stringfellow** will be in town to play tunes from his second solo effort, *Touched* (Manifesto), which is loaded with beauty, sadness, and mental states that most folks are better off just visiting. The



Made in California: The actor-activists of Chusma bring their sense of humor to the first annual Hecho en Califas Chicano-Latino Teatro Festival.

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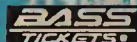
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rock, jazz, folk/world,
dance clubs & classical

music

Music listings are compiled by Sarah Han. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 5

Rock/blues/hip-hop

Black Crowes, Beachwood Sparks *Maritime Hall. 8pm, \$40.*
Cake *Warfield. 8pm, \$25. Also Thurs/6.*
'Concurrence' with the Scott Amendola Band and Touched by a Janitor *ODC Theater, 3153 17th St; 863-9834. 8pm, \$6-8.*
Fantomas Slim's *8pm, \$15. Also Thurs/6. See 8 Days a Week, page 72.*
Ing *Voodoo Lounge. 9pm.*
Leavenworth, Sinombre, Mah and Stereo Steve's Bubble of Tranquility *El Rio. 8pm.*
New Orleans' Klezmer Allstars *Boom Boom Room. 9:20pm, \$7.*
Grant Lee Phillips, David Lovering *Bimbo's 365 Club. 8pm, \$15.*
Jennifer Terran, Jenna Canody, Veronica Lustre, and David Sobel *Hotel Utah. 8:30pm, \$5.*
Toids and friends, Full Throttle Orchestra *Bottom of the Hill. 9:30pm, \$6.*
True Margrit, Folk-ups *Bruno's. 9pm.*
Waifs, Anne McCue *Last Day Saloon. 9pm, \$5.*
Gillian Welch *Fillmore. 8pm, \$20.*
Wingnut, Pregnant, Alien Love Syndrome, Last Model Citizen *Paradise Lounge. 8:30pm.*

Bay Area

Dave Alvin and Peter Case *Montalvo Carriage House, 15400 Montalvo, Saratoga; (408) 961-5858. 7:30pm, \$23-28. See 8 Days a Week, page 72.*

Jazz/new music

Blair Jazz Project *Butterfly. 6:30pm, free.*
Graham Connah Group *Shebeen, 139 Eighth St, 593-7642. 9pm.*
Kevin Gibbs *One Market Restaurant. 5:30pm.*
Jason Myers *Houston's, 1800 Montgomery; 392-9280. 6pm.*
Kim Nalley *Black Cat. 9:30pm.*
Jose Pinto Jazzfusion *Rich's 93, 93 Ninth St; 621-6183. 7:30-11pm.*
Sandip and East Meets Jazz *SFSU, Knuth Hall, 19th Ave and Holloway; 338-2467. 4pm, free. Featuring Sandip Burman, Randy Brecker, Victor Bailey, Steve Smith, Jerry Goodman, and Howard Levy.*
Tony Saunders' Jazz Trio *John's Grill, 63 Ellis; 986-0069. 6:30-10pm.*
Tango No. 9 *Levi's Park Plaza, The Embarcadero, Between Battery and Bay; 788-7353. noon-1:30pm, free.*

Bay Area

Dee Dee Bridgewater *Yoshi's. 8 and 10pm, \$20. Through Sun/9.*

Folk/world/country

Habib Koite, Kasumai Bare *Great American Music Hall. 8pm, \$20.*
Kathi Goldmark's All-Star Country Jam *Paradise Lounge. 8:30pm, \$7.*
'Hank Williams Sr. Birthday Karaoke Sing-along Tribute' *Elbo Room. 9pm, \$8.*

Bay Area

Bandworks *Ashkenaz. 7pm, \$3.*

Dance clubs

Bang Bang Justice League. *9pm. MoC and Foxsee spin 2 step and soul.*

critic's choice: music

Peter Whitehead and the Lower Back People perform 'The Mission Is Not Impossible'

Thurs/6-Sat/15, ODC Theater

A native Londoner who has lived in San Francisco's Mission District for the past 16 years, composer-instrumentalist Peter Whitehead explores the sound and spirit of his adopted neighborhood in a reprise of *The Mission Is Not Impossible*, a series of his original songs and performance pieces. Like Oliver DiCicco, his former bandmate in Mobius Operandi,



Whitehead is a practical-conceptual artist, building his own musical devices and often employing them in theatrical settings. An urban beachcomber, he uses found objects such as metal containers, lamp shades, coconuts, skis, spoons, and nails to create lyres, lutes, zithers, tambouras, and spoon harps. He then puts his instruments into the service of such songs as "Crazy Neighbors," "The Immigrant Song," and "Everything's

Falling Apart," which can be found on his new CD, *Now This*, the follow-up to 1998's *Three Bags Full* (both on Out of Round). The Lower Back People — Elaine Buckholtz, Norman Rutherford, Yari Mander, and Sally Davis — help Whitehead, an affectingly untrained folk-style singer, realize his sophisticated junkyard, jug-band music. *Thurs.-Sat., 8 p.m. (also Sun/9, 8 p.m.), 3153 17th St., S.F. \$15. (415) 863-9834.* (Derk Richardson)

Barefoot Boogie *Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Free-style dancing.*

Bondage A Go-Go *Cat Club. 9pm-3am, \$7-10. Deathrock, industrial, '70s and '80s dance music, interactive B-D, S-M, and go-go dancers.*

Chemistry *Oxygen Bar. 9pm-2am, free. Trance music.*

Club Lovely *Edinburgh Castle. 9:30pm-2am. An indie, mod, Britpop dance night.*

Construction *330 Ritch. 10pm-2am. Tech-house with residents Torque and Huey.*

D.E.A. Lounge *Amnesia. 8:30pm, \$3. Electronic music with 8ball, J. Rivera, and the geometrist.*

Dig the Pony *Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.*

Discover *Ruby Skye. 9pm-3am. Hard house with DJ Ben Doren.*

Element *Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and weekly guests.*

Exotica *Glas Kat. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.*

Family Affair *Sacrifice, \$3. 10pm-2am. With Jamo and guests spinning deep slow beat, soul, and hip-hop.*

Gather Round *Fuse. 10pm-2am. Hip-hop with DJ Design.*

Ghett Down! *26 Mix. 10pm-2am. House and funky breaks by Space Lounge and Space Cowboys.*

Goodbeats *Blind Tiger. 10pm-2am, \$5.*

Loofa Light *839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.*

Low Down Grooves *The Top. 7-10pm. Down-tempo and beats.*

Mind, Body, and Soul *Butter. 9pm-2am. House, progressive house, and breakbeats with residents.*

On the Side *An Sibin. 9pm-2am, \$3. House and techno with DJs Andre Lucero and Guthrie.*

Poly's Playhouse *Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.*

Psycho-Synthesis *Jezebel's Joint. 9pm-2am, \$5. Breaks, electro, industrial, and trance.*

Qool *111 Minna St. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.*

Recline *AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.*

Red Wine Social *Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.*

Séance *Backflip. 6-10pm. With Didje Kelly and Russell Vargas. 10pm-2am, \$5. With rotating residents.*

Serenity Lounge *Venture Frogs Restaurant, 1000 Van Ness; 409-2550. 7pm-2am. Mushroom jazz, downtempo house with Jamie Means and Von.*

Skin *Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and guests.*

Sweet Spot *Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.*

Vitabar Divas *1081 Polk; 928-6006. 10pm-2am, \$5. With mikee and Jada Halston.*

Wanton Wednesdays *Laszlo, 2526 Mission; 401-0810. 9pm-2am. With Neel N. Kizmaz.*

Wednesdaze *Bohemia Bar, 1624 California; 474-6968. 6pm-2am. House and techno with rotating residents.*

Wild Seed *Baobab. 8pm-midnight, free. Grassroots dance party with DJ Somuch soul.*

Continued on page 78

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music calendar

rock, jazz, folk/world, dance clubs & classical

Wednesday 5

From page 74

Bay Area

Flavors Club Oasis, 135 12th St, Oakl; (510) 763-0404. 10:30pm. Open mic and urban soul with Uno and Scientific.

Radio 4pm-2am. '60s ska and Jamaican dub.

Ruby Room 10pm-2am. Soul, funk, and more with DJ Kitty.

Starchild Blakes. 9:30pm, \$4. Break beats with DJs AD One, Paul Guido, Tequila Willie.

Classical

San Francisco Symphony San Francisco War Memorial and Performing Arts Center, Davies Symphony Hall, 401 Van Ness; 864-6000. 8:30pm, \$120-235. The opening gala for the San Francisco Symphony features conductor Michael Tilson Thomas and soprano Audra McDonald.

thursday 6

Rock/blues/hip-hop

Laurie Anderson Bimbo's 365 Club. 9pm, \$35. Also Fri/7.

Cake Warfield. 8pm, \$25.

Carmen Getit! Biscuits and Blues. 8:30pm.

Fantomas Amoeba Music. 6pm, free; Slim's. 8pm, \$15. See 8 Days a Week, page 72.

Richard Buckner, Anders Parker Bottom of the Hill. 9:30pm, \$12. Also Fri/7.

Delfino, Ten Ton Chicken, Tea Leaf Green Paradise Lounge. 8:30pm, \$8.

Roberta Donnay, Mary Kelly, Brittany Safranek, Jasper Thresh, Emily Hotel Utah. 8:30pm, \$5. DivaBands Showcase.

Elephone, Continental Kimo's. 9pm, \$5.

Incredible Moses Leroy, Call and Response Justice League. 8:30pm, \$10.

Ledisi with Anibade and DJ IJ Cafe du Nord. 10pm, \$7.

Tainted Love Tongue and Groove. 10pm, \$10.

Touched by a Janitor, Subarachnoid Space, Bill Horist Eagle Tavern. 9:30pm.

Walter Wolfman Washington and the Roadmasters Boom Boom Room. 9:20pm, \$10.

Also Fri/7 and Sat/8.

Wild Magnolias, Brass Monkey Great American Music Hall. 9pm, \$15.

Jessica Will Band, Liz Pisco Voodoo Lounge. 8pm, \$5.

Bay Area

2D Minute Loop, the Velvet Teen, Built Like Alaska Starry Plough. 9:30pm, \$4.

Jazz/new music

Lori Carsillo Café Claude. 7:30-10:30pm.

Crater Shebeen, 139 Eighth St; 593-7642. 9pm.

Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.

Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.

Larry Oleno The Piano, 1092 Post; 771-2022. 8:30pm.

Billy Philadelphia One Market Restaurant. 5:30pm. Through Sat/8.

Preussner-Smith-Greenleaf Original Coffee Gallery. 10pm, \$5.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Larry Scala Duo Cosmopolitan Cafe, 121 Spear; 543-4001. 5:30pm-1am.

Starlight Orchestra Starlight Room. 8pm. Featuring Daine Jones and Kent Strand.

Rob Sudduth with Vince Lateano Trio Jazz at Pearl's. 9pm, free.

Tatamok Embarcadero Center, promenade level, between Davis and Front/Sacramento and Clay; 772-0754. noon-1:30pm, free.

Tri-Cornered Tent Show, Alan Imberg Luggage Store Gallery. 8pm, \$6-10.

Peter Whitehead and the Lower Back People ODC Theater, 3153 17th St; 863-9834. 8pm, \$15. Thurs-Sun, through Sat/15. See Critic's Choice.

Bay Area

Dee Dee Bridgewater Yoshi's. 8 and 10pm, \$20. Through Sun/9.

Folk/world/country

Alpha Blondy Maritime Hall. 7pm, \$25.

Los Compas Elbo Room. 10pm, \$6.

Single Malt Band, Zeut Last Day Saloon. 9pm, \$5.

Third World Ruby Skye. 9pm, \$20.

Bay Area

King Sunny Ade and his African Beats Zellerbach Hall, UC Berkeley, Bancroft at Telegraph; (510) 642-9988. 8pm, \$20-32.

Dance clubs

Alley Catz The Pendulum, 4146 18th St; 863-4441. 6pm-2am. A dance club for women featuring hip-hop, funk, and dancehall.

Anthem Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$5-10. "Retro-rave" with rotating residents.

Arabian Nights El Rio. 9pm. Arabian dance music with a performance by Amira.

Astral Traveling Make-Out Room. 10pm, \$5.

James Higuichi spins dance music.

Benefit Butter. 6-9pm. With Frenchy Le Freak.

Big Takeover Storyville. 10pm, \$8-10. Jahyzer and Ted Shred spin dancehall and hip-hop.

Circuit Breaker Fuse. 10pm-2am. With Benji, Oze, and Joe Rice.

Common Space Beer Cellar, 685 Sutter; 441-5678. 10pm-2am, \$5. Downtempo and rare grooves with Jon Santos and Kamau.

Dhamaal Rasselas Jazz Club, 1534 Fillmore; (415) 346-8696. 9pm-2am, \$3-5. With residents Janaka, Maneesh the Twister, MercuryBonez, and special guests the MIDlval Punditz.

Ezekiel Bohemia Bar, 1624 California; 474-6968. 10pm-2am, \$3. William and Satva spin hip-hop and dancehall.

Faith City Nights. 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.

Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm-2am, \$2. With Neil N. Kizmiar.

Free Liquid. 10pm-2am. With DJs Dmitri, Tee, and Friends.

Fudge Sacrifice. 10pm-2am, \$3. Jay Be spins hip-hop.

Ig-nite Amnesia. 8:30pm-2am, \$3-5. Breaks and nu step with residents Chika and Dov.

Joypad DNA Lounge, 375 11th St; 789-7690. 9pm-2am. Downtempo electronic music with guests the Chopping Channel and DJ Joshua 'Kit' Clayton.

Kit Kat Endup. 10pm, \$12. International funk.

KLEKO Club Six. 9pm-2am, \$5. With Miguel Solari.

Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.

Mi Amor Galia. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa.

1984 Cat Club. 9pm. '80s music.

popscene 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.

Raw Food Oxygen Bar. 7:30pm, free. With DJs Mercury, Brendan, and Chris.

Rebel Girl 26 Mix. 10pm-2am, \$5. "Girl Sounds" with DJs China G and Wax Chef.

Reform School The Stud. 10pm-4am. With resident DJs Big Red Spun and Poppa Monkeyboy.

Royale 9:30pm-2am. Featuring a rotating cast of DJs.

Solid Light, 839 Geary; 474-3216. 10pm-2am. House and 2 step with Monty Luke and guests.

Soulness Hush Hush Lounge. 9:30pm-2am, \$4. DJ Goldmyne and English Steve spin vintage soul and R&B.

Subculture Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubl-a, Dirty Frank, Fade, and DSP.

Tunnel Top 601 Bush; 982-2307. 9pm-2am. Funk and hip-hop.

Vault Club 238, 238 Columbus; 434-1308. 10pm. House, club, and trance.

Continued on page 83

IVY ROOM

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Eric Berman 10-1am

Friday 9/7

dj soulsalaam

6:30-9:30pm

subnautic 10-1am

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dj label

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Tuesday 9/11

gregory james

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10PM

9/7 Shy Boy Guitar Rock
**THE MOORE BROTHERS
THE VELVEETEEN** F

9/8 Sweet Melodies
**KEN STRINGFELLOW
(OF THE POSIES)
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music calendar **electric habitat**
 by amanda nowinski

Humble whores

Amanda, I do have to admit that I was depressed by some of the attitude you expressed in "The Blind Leading the Blind." I have this instinct about your moral conscience that makes me highly skeptical that you actually can't be bothered. I think you are bothered tremendously, and perhaps simply at a loss as to how to address that stuff. But then again, maybe that's just wishful thinking on my part.

Jasper

Dear Jasper,

I am sad to learn that real-world survival mechanisms, such as understanding sarcasm and black humor, are no longer taught at Love Raver University. Perhaps that mass of plastic necklaces around your neck is preventing blood from properly entering your brain, or maybe you're just stupid. Regardless, I accept blame for any misconceptions about the column in question. It was not entirely clear that I was creating a persona in order to vent my rage at all of mankind, which naturally includes hypocritical ravers and useless club trash. In all honesty, I am dying to jump-start the revolution, but the yellow crank you sold me last weekend at the Nitrous Convention fucked up my sinuses, and I am unable to yell clearly through my Radical Feminist Action Megaphone.

Warmest Regards,
 Amanda

...

I start to panic the second I put down my pen. *One thousand dollars.* More than what I make in one paycheck, more than what I've ever spent on anything in my cheap-ass life. Why on earth did I ever decide to live alone, believe that I can actually afford to live like an adult, much less behave like one? All around me friends are losing jobs, and as I stick my first month of rent in an envelope, I hyperventilate: what if I'm next? Am I just paranoid? I cannot tell the difference anymore; layoff mania has settled in my brain. Even worse, how will I pay this ridiculous rent even if I don't lose my job? Easy now, just breathe. Visualize. Visualize the ability to afford one small studio with an inflexible one-year lease, support one fat kitten who still hasn't learned to lick her ass, pay bills, pay the taxes I've neglected for the last five years, pay this, pay that, and never, never leave my overpriced hole for any amount of fun. Never. This is it. No eating out, no morning coffee, no movies, no clubbing, no drinking, no buying weed. Maybe I should just screw it all and become a whore — my tits aren't hefty enough for the big bucks, but I've got the right shoes.

Just in case I lose my job and the hooker thing doesn't pan out, I want to be on top of my options. I check out Craigslist, one of the more effective methods for enhancing feelings of absolute futility and despair. All of the writing jobs listed suck, and besides, I'm not qualified for a single one. Admin seems more like it. I scroll down to one that looks vaguely appealing: "Part Time Personal Assistant for Home Based Growing Business." Maybe. No mention of "team player," but the word "humble" is in all caps: "Ideal person will be exceptionally flexible, confident and HUMBLE because you'll also be asked to do a variety of weekly errands including retrieving mail from office and ..." And what? Scrub shit from behind impossible-to-reach places, carry laundry for some creep who, like my cat, can't wipe his own ass? Apparently: "If you don't have a car you must be able to carry at least 30 pounds for a distance of 8 blocks." Fuck off. I scroll down even farther to: "If you are a highly qualified and previously well-paid dot.com person you need not apply." Not that I ever was, but what are they looking for? People who feel beat down, scared shitless, and willing to do a ton for almost nothing at all? I can relate.

A job may be impossible to secure, but finding a place to live is easy as hell — if you don't consider the cost of rent, that is. When I was searching a few weeks ago, after having been evicted from my absurdly affordable home, nearly every landlord begged me to move in, never mind that my credit is horrendously fucked. No one seemed to care; some landlords called me three times, sadly begging. I felt needed, if not loved.

I log off Craigslist and count the money in my wallet. Twenty-six bucks. Five for smokes, one for the bus, and twenty for ... hmmm, perhaps the time is ripe to self-destruct.

Dancers rule!

Last Monday the San Francisco Board of Supervisors unanimously voted in favor of letting us shake our asses wherever the hell we like — i.e., it approved the repeal of the dance-hall-keeper's-permit requirement for businesses that already hold a place-of-entertainment permit. Sounds like a bunch of boring city hall paperwork, but this new legislation will enable many bars and restaurants to open their doors to disco, 100 percent legally.

Props to the folks of the San Francisco Late Night Coalition and to Sups. Mark Leno and Chris Daly for supporting the ravers and clubbers from day one. "It was a complete victory," SFLNC chair Terrance Alan said. "We've brought dance on equal par with other forms of entertainment in San Francisco." So while other cities around the world feel the pressure of the war on clubs, San Francisco remains at the forefront of progressive clubland change. Enough said. Go out and get it on.

Read up on the new legislation and other club issues at www.sflnc.com
 Send comments or tips to amanda@sfbg.com.



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Fri 9/7 10 PM \$6 **THE MASS MODULAR SET CONTROL R. WORKSHOP**

Sat 9/8 10 PM \$5 **OUTGRABE THE TABLOIDS JIMMIE TUNES (MEMBER OF SPORE ATTIC)**

Sun 9/9 9 PM free **OPEN MIC WITH GIRL GEORGE**

Tues 9/11 9 PM \$5 **THE CATHETERS (SUB POP) THE CLARENDON HILLS FIXTURE**

2330 TELEGRAPH OAKLAND 444-6174 21 & OVER

music **calendar** **rock, jazz, folk/world, dance clubs & classical**

Friday 7

From page 83

Sonando 850 Cigar Bar. 9pm.
Starlight Orchestra Starlight Room. 8:30pm. Featuring Daine Jones and Larry Bragg.
Peter Whitehead and the Lower Back People ODC Theater, 3153 17th St; 863-9834. 8pm, \$15. Thurs-Sun, through Sat/15. See Critic's Choice.
Woody Woodhouse with Glen Pearson Trio Jazz at Pearl's. 9:30pm, free. Also Sat/8.

Bay Area

Walter Beasley Kimball's East. 8 and 10pm. Through Sun/9.
Dee Dee Bridgewater Yoshi's. 8 and 10pm, \$24. Through Sun/9.
Crater Jupiter. 8pm.

Folk/world/country

Martin Franco, Shangó Mantra Paradise Lounge. 9:30pm, \$7.
Zulu Spear, Strictly Roots Justice League. 9:30pm, \$15.

Bay Area

Amandia Poets, Umililo Ashkenaz. 9:30pm, \$10.
Tom Russell with Andrew Hardin Freight and Salvage. 8pm, \$16.50.
Tempest, Caliban Starry Plough. 9:45pm, \$10.

Dance clubs

Aphrodisiac Night Oxygen Bar. 9pm-2am, free. House, Latin, electro, breaks, and heaps with DJs Fred Kalamari and Unjustly E.
Assimilate 2001 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. Hip-hop with DJ Qwest.
Bubble and Squeak Amnesia. 9pm-2am. With DJs Tom Thump, Soulsalaam, and special guest Motion Potion.
Butterfly 6:30pm. With DJ Soulsalaam.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Chula The Stud. 9pm-3am, \$7. Lesbian club featuring Latin music.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.
Come Unity Kelly's Mission Rock, 817 China Basin; 626-5355.
Debaser 9pm-2am, \$5. Glam rock and Britpop with DJs Shindog, Tim, Luna, and Bishop.
Deeper House Fuse. 10pm-2am. With David and guests.
Elsewhere Galaxy Club. 8pm-2am, \$5. With Jim Hopkins, Blake Mathis, and Ian Scalzo.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
FIVE 330 Ritch. 6pm. Happy hour with T-Love and Dan. 10pm, \$10. Soul, R&B, dancehall.
Funky Fridays Nickie's BBQ. 9pm, \$7. Wisdom and Cyrus spin funk and soul.
Future Fridays Maritime Hall Lounge, 375 First; 281-0777. 9pm-2am, \$10-15. Trance.
Glitter Glas Kat. 9:30pm-2am. Soul and deep house.
Hai Karate Hush Hush Lounge. 9pm-2am, \$5. With Neel N. Kizmaz and Claire Ahl.
New Noise The Top. 7:30-9:30pm. Jamaican music. 9:30pm-2am, \$5. House and techno.
Nikita Ten 15 Folsom. 10pm, \$15.
Oxygen 111 Minna St. 5:30-9pm. With residents Jason Fluid and Maneesh the Twister. 9pm, \$12. House music with Julius Papp.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Sabor! 2526 Mission; 401-0810. 9pm-2am, free. Downtempo grooves, Latin jazz, lounge, soul, and dub with DJ Nile.
Satellite Light, 839 Geary; 552-1346. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.
Sexotica Make-Out Room. 10pm, free. Indian, Middle Eastern, and Latin grooves with DJ King Coffin.

Shake Galaxy Club. 10pm, \$7. See 8 Days a Week, page 72.
Sojourn Rohan Lounge. 9pm-1am. Progressive house and beats with residents Ted Shred and Fred.
Square Ruby Skye. 9pm-3am. House music.
Step An Sibun. 10pm-2am, \$5. U.K. garage and 2 step with DJs John Paul, Enzyme, Dom Some, and guests.
Summer Breeze 330 Ritch. 6pm. Britpop, '80s funk, and soul with DJs T-Love, Dan, and guests. 10pm. Old school and R&B with DJ Myke-One and Juice.
Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.
Variance 26 Mix. 10pm-2am, \$5. DJs Brent Northey, Mark Sires, Brian Schmitt, and Paul Harbison spin downtempo, deep house, and drum 'n' bass.

Bay Area

Funky Fridays Eli's Mile High Club. 10pm-2am. With DJ E-Natural.
Radio 4pm-2am. Glam, rock, and pop from the '70s and '80s.
Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

San Francisco Opera San Francisco War Memorial and Performing Arts Center, Opera House, 401 Van Ness; 864-3330. 8:30pm, \$25-165. The San Francisco Opera performs Verdi's *Rigoletto*. Marco Armiliato conducts.
San Francisco Symphony Yerba Buena Gardens, Mission, between Third and Fourth Streets; 543-1718. Noon, free. Michael Tilson Thomas conducts.
'2001 San Francisco Young Pianists' Competition Winners' SFSU, Knuth Hall, 19th Ave and Holloway; 338-2467. 1pm, free.

saturday 8

Rock/blues/hip-hop

Audible Minds, Clyde's Ride Tongue and Groove. 9pm, \$10.
Beatbox: A Rapparetta cast party Last Day Saloon. 9pm, \$8.
Belle and Sebastian, Jonathan Richman Warfield. 8pm, \$25.
Blue Wall Skip's Tavern. 9pm.
'Freedom Song Network Songswap' 885 Clayton; 753-0245. 8pm.
Hulk on Meth, Shadow People, Kal-mex and the Riff Merchants Kimo's. 9pm, \$5.
Pall Jenkins, Tommy Guerrero, Jet Black Crayon, Len Brown Society, Ray Barbee, Peggy Honeywell, Hallflowers Bottom of the Hill. 9pm, \$10.
kNOWNOTHING Family Zirkus/Zideshow, Everything Must Go, the Grannies Covered Wagon Saloon. 9pm, \$8.
Lust Killers, Hell Brothers, Substitutes, Oxygen Paradise Lounge. 8:30pm, \$10.
Motivators, Radio Reelers Mad Dog in the Fog. 10pm, free.
Billy Nayer Show Great American Music Hall. 9pm, \$10. See 8 Days a Week, page 72.
Rock 'n' Roll with Nicole Eagle Café, Pier 39, Fisherman's Wharf; 433-3689. 7:30pm, free.
'Share In' Golden Gate Park, Haight and Sanyan; www.eff.org. 2-5pm, free. Electronic Frontier Foundation musical festival, featuring Adrian West, Alex Buccat Quartet featuring Sanaz, Atticus Scout, Hot Buttered Rum, Michael Musika, the Planning Commission, Shady Lady, Srin and Raja, Vanessa Lowe, and Wendy Haynes perform.
Angela Strehli Biscuits and Blues. 9pm.
Ken Stringfellow, Paula Frasier, Eric Shea Café du Nord. 10pm, \$8. See 8 Days a Week, page 72.
Superbooty, Budderball Shim's. 9pm, \$17.
Tiger Lillies Bimbo's 365 Club. 9pm, \$20.
!Tang Elbo Room. 10pm, \$7.
'Voice Is Venom' El Rio. 3-8:30pm, \$6. Venus Bleeding, Wire Graffiti, Fiction, and Jayde perform.
Joe Walsh, Dean Del Ray Maritime Hall. 7pm, \$37.

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Wed 9/12 9:30pm \$	Tarentel TBA album leaf
Thu 9/13 9:30pm \$8	The Fucking Champs Drunk Horse Captured! By Robots
Fri 9/14 9:00pm \$8	Zen Guerrilla Lost Kids Dori Bangs
Sun 9/15 10:00pm \$10	The Gossip The Aislars Set Tba

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music calendar

Saturday 8
From page 84

Walter 'Wolfman' Washington and the Roadmasters, Living Daylights Boom Boom Room. 9:20pm, \$15.
Woodies Hotel Utah. 9pm, \$7.

Bay Area

'Berkeley Jam Fest' People's Park, Telegraph, between Haste and Dwight, Berk; (510) 343-2139 ext 5004. 11am-5pm, free. Wayside, Ten Ton Chicken, and Tea Leaf Green perform. Carlos, Salem Lights, Marble Moat Ivy Room. 10pm.
Collapso, Grayscale Portrait, Domestic House Pets Port Lite. 9pm.
Jethro Jeremiah Band, Warsaw Blakes. 9:30pm, \$5.
Ramona the Pest, Hoarhound, Carraig de Forest Starry Plough. 9:45pm, \$6.

Jazz/new music

Gail Dobson Group Circadia. 9pm, \$3.
Downtown Uproar Shebeen, 139 Eighth St; 593-7642. 9:30pm.
Broun Fellinis Bruno's. 10pm.
Haight-Ashbury Free Band Cafe Proust, 1801 McAllister; 345-9560. 8pm.
Jeanne Hoffman Moose's 8pm.
Gregory James Band Cafe Clande. 7:30-10:30pm.
Josh Jones Latin Jazz Quartet 850 Cigar Bar. 10pm.
Lithium Trio Cosmopolitan Cafe, 121 Spear; 543-4001. 5:30pm-1am.
Michael LaMacchia Trio Cobalt Tavern, 1707 Powell; 982-8123. 7:30-11:30pm.
Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Larry Oleno The Piano, 1092 Post; 771-2022. 8:30pm.
Billy Philadelphia One Market Restaurant. 5:30pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Starlight Orchestra Starlight Room. 8:30pm.
Featuring Daine Jones and Tony Lindsey.
Peter Whitehead and the Lower Back People ODC Theater, 3153 17th St; 863-9834. 8pm, \$15. Thurs-Sun, through Sat/15. See Critic's Choice.
Ronald Wilson Quintet Les Joulins. 8pm.
Woody Woodhouse with Glen Pearson Trio Jazz at Pearl's. 9:30pm, free.

Bay Area

Amaldecure Cato's Ale House. 6pm, free.
Walter Beasley Kimball's East. 8 and 10pm.
Through Sun/9.
Dee Dee Bridgewater Yoshi's. 8 and 10pm, \$24. Through Sun/9.
Fred Ho, the Eddie Gale Unit Alice Arts, 1428 Alice, Oakl; (510) 539-0050. 7:30pm, \$12.
Baritone saxophonist and composer Fred Ho and trumpeter Eddie Gale and his jazz band perform to benefit the "Tear Down the Walls" conference in Havana.

Folk/world/country

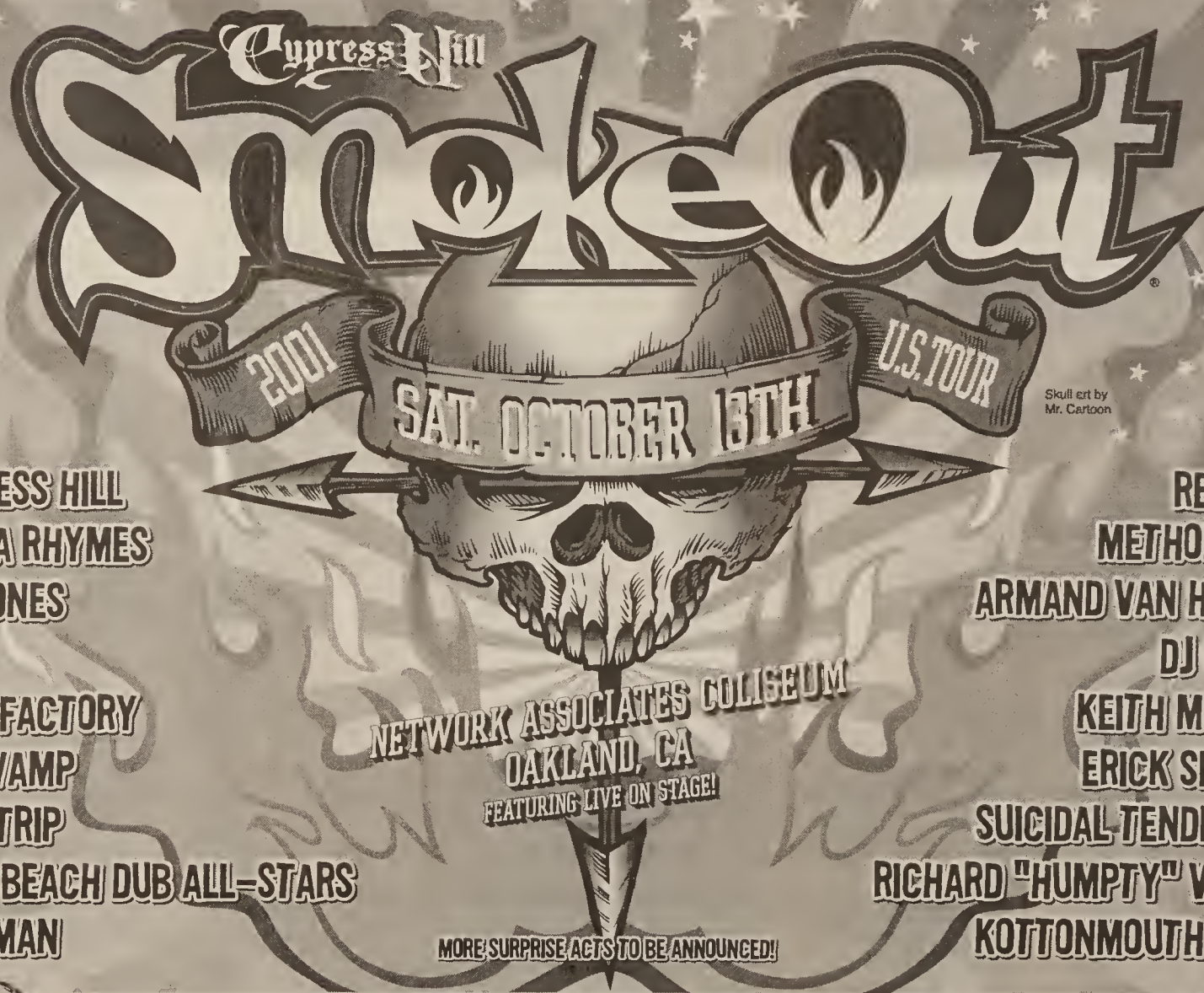
Jamie Clark and the Refractors Ireland's 32. 9pm.
Catie Curtis Cellar at Johnny Foley's. 8pm, \$15.
Salsa Caliente The Ranip. 10pm.
Alex de Grassi and Quique Cruz Yerba Buena Center for the Arts Forum, 701 Mission; (415) 978-ARTS. 8pm, \$12-15. North American guitarist Alex de Grassi and Chilean musician Quique Cruz perform to benefit La Peña Cultural Center's Endowment Campaign.
Vemkasambar, Barmakumba Justice League. 9pm, \$15.

Bay Area

Charivari Ashkenaz. 9:30pm, \$12.
House Jacks Freight and Salvage. 5 and 8pm, \$17.50.

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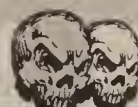
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FRI 10/12 / 000RS 8:30PM / \$10 ADV/\$12 000R
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THE MOTET

SAT 10/20 / 000RS 8:30PM
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BAND

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REDS CLOTHING, OPEN MIND MUSIC & TICKETWEB

music

calendar

rock, jazz, folk/world,
dance clubs & classical

Saturday 8

From page 86

Dance clubs

Backflip 10pm, \$5. House music.
Backstreet Space 550. 10pm, \$15. Women-
only dance club.
Bohemia Bar 1624 California; 474-6968.
10pm-2am, \$10. House, hip-hop, and '80s
music with Eddy.
Bottom Heavy The Top. 7pm-10pm. With J
Falcone, John Paul, Fiction, Dom Some, and
Enzyme. 10pm-2am. U.K. garage and drum
'n' bass with rotating residents.
Butterfly 6:30pm. With DJ Label.
Cellar at Johnny Foley's 9pm. Dance party
with DJ Neo.

Cheetah 9:30pm-2am. Dance music
with Jerry Ross, Mind Motion, and others.
Eklektik Cat Club 10pm-3am. Drum 'n' bass
with residents and guests.
Excess Club 238, 238 Columbus; 434-1308.
9pm-6am, \$15. With Pablo, Demilo, Ben
Doren, Booker, and Hemming.

Flava Storyville 10pm, \$8-10. Hip-hop with
rotating residents.

Lifted Soul HiFi 9pm. Deep house with
Dwight Johnson.

Loq Hard 111 Minna St. 10pm-2am, \$10.
DJ Spesh and guests spin.

New Conception Hush Hush Lounge. 10pm-
2am, \$5. With DJs Soulsalaam and Vinnie
Esparza spinning Afro-Latin, strut, samba
soul, funk, and beatbox.

Drbit DNA Lounge 375 11th St; 789-7690.
10pm-4am, \$10. Featuring Jeno, Richard
Summerhayes, Melanie, Kelly Williams vs.
Trushil, Homo Erectus, Joe Rice, and Paul
Gordon.

Duternational 26 Mix. 10pm-2am, \$5. DJs
Millhouse and Mark Dean spin disco, tribal,
and progressive music.

Pow! A Cocktail Lounge 9pm, \$3. House
music with Fadian and Sutaake.

Remedy Big Heart City 9pm-4am. House,
soul, and R&B with residents.

San Francisco Butter 9pm. With rotating
residents Lele, Dano, JZ, and David Cole-
man and Sen-sei.

Seoul-phisticated Rohan Lounge 9pm-1am.
Dub and rare grooves with DJ Choe.

Smoke and Mirrors An Sabin 9pm-2am, \$5.
Sound Factory 9:30-10:30pm. Happy hour.

Stone Soul Saturday Nickie's BBQ 9pm-
2am. Kevin and George spin disco, funk,
and soul.

Strawberry Endup 10pm-4am, \$10. Hip-
hop with Kuttin Kandi, J-Boogie, DJ Black,
and Toph One.

Supastar Sacrifice 10pm-2am, \$5. With
local DJs.

Texture Glas Kat 9:30pm-2am. Latin, house,
and hip-hop with residents.

Unidy.com's Playhouse Fuse 10pm-2am.
With Pablo Picasso and Andrew.

Universe Club Townsend 9:30pm-7am, \$14.
House music with guests.

Vehicle An Sabin 6:30pm-2am, \$5. Techno
with Raph1, Dave Aju, the Tourist, and
Wrong?

Classical

San Francisco Opera San Francisco War
Memorial and Performing Arts Center, Opera
House, 401 Van Ness; 864-3330. 8pm, \$25-
165. The San Francisco Opera performs the
world premiere of Tigran Chukhadjian's Ar-
shak II. Loris Tjeknavorian conducts. Also
Tues/11.

San Francisco Symphony San Francisco War
Memorial and Performing Arts Center, Davies
Symphony Hall, 401 Van Ness; 864-6000.
8pm, \$15-85. Featuring conductor Michael
Tilson Thomas and soprano Lisa Vroman.

sunday 9

Rock/blues/hip-hop

Damels, Astral Bruno's. 9pm.
Belle and Sebastian, Jonathan Richman
Warfield. 8pm, \$25.

Catheters, Tilt Wheel, Thumbs Original Caf-
fee Gallery. 9pm, \$5.

'Cohen's House of Fun Funk Sessions' Last
Day Saloon. 9pm, free. Hosted by Jason of
the Funkanauts.

The Donnas, Eyeliners, Kicks Great American
Music Hall. 9pm, \$12.

James Hall, Outgrabe Bottom of the Hill.
5:30pm, \$5.

Kooken and Hoomen Make-Out Room.
8:30pm, \$6.

Librarians, Stonecutters, Local AM Paradise
Lounge. 4pm.

Living Daylights Boom Boom Room. 9:20pm.
\$6.

Pinehurst Kids, Hangmen, Something
Corporate, Saturday Supercade Paradise
Lounge. 8pm, \$6.

Splendor Cafe du Nord. 9pm, \$5.

Warsaw, Phenomenauts, 2 1/2 White Guys
Hotel Utah. 8:30pm, \$5.

Bay Area

Lost Coast Band, Cnsmic Mercy Blakes.
9:30pm, \$3.

Preston School of Industry Mod Lang, 2136
University; (510) 486-1880. 4pm, free.

Jazz/new music

Dixieland Syncopators Les Joulins. 8pm.

Mad and Eddie Duran Quartet Old First
Chnrch. 5pm.

Ezra Gale Quartet Albion, 3139 16th St; 552-
8558. 6pm.

Love Motel Jazz Quintet Rasselas, 1534 Fill-
more; 346-8696. 6pm.

Jason Myers Trio Houston's, 1800 Mont-
gomery; 392-9280. 6pm.

Larry Dleno The Piano, 1092 Post; 771-2022.
4:30pm.

Jose Pinto Jazzfusion Rich's 93, 93 Ninth St;
621-6183. 4-9pm.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis;
986-0069. 6:30-10pm.

Peter Whitehead and the Lower Back People
ODC Theater, 3153 17th St; 863-9834. 8pm.

\$15. Thurs-Sun, through Sat/15. See Critic's
Choice.

Bay Area

Walter Beasley Kimball's East. 5 and 8pm.
Through Sun/9.

Dee Dee Bridgewater Yoshi's. 2 and 8pm,
\$5-24.

'John Cage's 89th Birthday Celebration'
Tiva Space, 3192 Adeline, Berk; (510) 649-
8744. 8pm, \$9.99. With Christopher Shultis.

Folk/world/country

Arte y Compás Tino's Restaurant, 842 Valen-
cia; 647-0558. 7:30 and 9pm. Traditional
music and dance from Andalucia, Southern
Spain.

Bay Area

El Leo, Jarican Express Ashkenaz. 9pm, \$10.
Erika Luckett Freight and Savage. 8pm,
\$16.50.

Dance clubs

Bionic The Top. 10pm-2am. With Solar,
Mark E. Quark, and Iz.

Broadway Studios 9pm. Argentine tango.
Dance lesson at 7pm.

Club Havana Jelly's 4pm, \$7. Latin music
with DJ Luis Medina and guests Orquestra
Gitano.

The Depths Charlies, 1838 Union; 474-3773.
9pm-2am, free. Deep downtempo, leftfield
breaks, and drum 'n' bass.

Dub Mission Elbo Room. 9pm-2am, \$4. With
DJs Maneesh the Twister, Vinnie, and special
guest Rasta Q Tip.

Echolocation Oxygen Bar. 10pm, free. With
DJ Anon.

Entropy Charlie's Club, 309 Cortland; 206-
9367. 9pm-2am. Electro, industrial, synthpop
with DJs Feist and Hasenphuckert.

For Those Who Know An Sabin. 9pm-2am, \$3.
Underground hip-hop, funk, soul, and breaks.

Freedom Galaxy. 6pm-2am. House music
with rotating residents.

Continued on page 91

galaxy CLUB

HAIGHT ASHBURY'S
LARGEST DANCE CLUB

Wednesday September 5
WEDNESDAY NIGHT SESSIONS FEATURING
TONY (TANGO RECORDS)
PLUS ROTATING RESIDENTS FROM
BÉATFARM & ELECTROGUSTO!

Thursday September 6
5150
FEATURING REDA
PLUS RESIDENTS DJ MFR & ALMIR
GREG & STEF'S HAPPY HOUR 6-10PM
FEATURING LIVE DJS & DRINK SPECIALS

Friday September 7
SHAKE
FEATURING HARRY WHO (SOLIO GROOVES)
RESIDENTS JONENE & TIMDRWG

Saturday September 8
ELSEWHERE
FEATURING JIM HOPKINS
BLAKE MATHIS & IAN SCALZO

AFTERNOON (NOON-6:30PM)
WITH ROTATING RESIDENTS
BLAKE MATHIS, BEN DAVIS & BRIAN THOMAS

Sunday September 9
RISE
FEATURING ZSTEP, BROKEN BEAT, TECH HOUSE
& SOULFUL JUNGLE BY RESIDENTS CAPITAL
A (FROM 8 TO 10) ABSTRACT & FOXKEE
WITH SPECIAL GUEST GABE REAL

Tuesday September 11
"404"
FEATURING RESIDENT DJS
SILENCEACTION, TYLER REED & JIM MARTIN

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THE WAIFS
ANNE McCUE
Thurs. 9/6 \$5
SINGLE MALT BAND
ZEUT

Fri. 9/7 \$7
UNDERCOVER SKA
Sat. 9/8 \$8*
BEATBOX: A RAPPARETTA CAST PARTY
WITH **FELONIOUS**
PLUS SPECIAL GUESTS

Sun. 9/9 FREE
COHEN'S HOUSE OF FUN FUNK SESSIONS
HOSTED BY **JASON**
OF THE FUNKANAUTS
Tues. 9/11 \$5
NEW ROOTS TO HIP HOP
HOSTED BY **FELONIOUS**
W/ GUEST: COOTDOG PROJECT

Wed. 9/12 \$3
WAYSIDE
SHAHEEN SHEIK
Thurs. 9/13 \$8*
HIGH SIERRA PRESENTS
CABARET DIOSA

Fri. 9/14 \$10*
CHEESE BALLS
Sat. 9/15 \$10*
VINYL

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Wed 9/5
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W/ ROTATING RESIDENT HOUSE DJ
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HOSTED BY MISS ELIZABETH TRAILER

Thurs 9/6
Stinky's Peepshow
Doors 8:30pm \$6
GENTLEMAN JIM & THE LIL' BASTARDS
CATHADERS
ANCORAS
Peepshow - THE SIAMESE
SISTERS FULL FRONTAL ACTION

Fri 9/7
Alcoholocaust Presents
Happy Hour Show 6pm \$5
HOOKIE, DEPRESSOR
10pm-2am Sixteen Presents
BORDELLO
in The Front Room:
DJ JENNY & OMAR
in The Back Room:
DJ PANDORA

Sat 9/8
Doors 9PM/ Show 10pm \$8
Scott Alcoholocaust presents
KNOWNOTHING FAMILY
ZIRKUS / ZIDESHOW
EVERYTHING MUST GO
(Record Release)
THE GRANNIES

Sun 9/9
Doors 9 PM \$5
TOTAL SHUTDOWN
HELLA
Tue 9/11
Lucifer's Hammer
DEAD AND GONE
400 BLOWS
THE GUALT

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Fighting Society • Angry Amputees

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DAVID LOVERING
SCIENTIFIC
PHENOMENALIST
SAT. SEPT. 8 • DOORS 8 / SHOW 9 • \$20

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THURS. SEPT. 13 • DOORS 7 / SHOW 8 • \$50
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RED MEAT
A BENEFIT CONCERT FOR
"A HOME AWAY FROM HOMELESSNESS"
OPEN DANCE FLOOR • LIMITED SEATING • GENERAL ADMISSION

FRI. SEPT. 14
DOORS 8
SHOW 9 • \$15
PRIDE & JOY

FRI. SEPT. 21
DOORS 8
SHOW 9
\$18 ADV.
\$20 DOOR
DICK BRIGHT'S SRO
BUD E LUV ORCHESTRA

SAT. SEPT. 22 • DOORS 8 / SHOW 9
\$16 ADVANCE / \$18 DOOR

WONDERBREAD 5
WED. SEPT. 26 • DOORS 8 / SHOW 9 • \$15

JAMES TAYLOR QUARTET
DJ GREYBOY

KALX WELCOMES
FRI. SEPT. 28
DOORS 8 / SHOW 9
\$15 ADVANCE
\$16 DOOR

SOUTHERN CULTURE ON THE SKIDS
SLIM CESSNA'S AUTO CLUB

WELCOMES
SUN. SEPT. 30
DOORS 7 / SHOW 8
\$13 ADV. / \$15 DOOR
TURIN BRAKES
MATTHEW JAY

HOTEL UTAH
500 4th Street @ Bryant
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Wed 9/5
8:30 PM
\$5
Female Artist's Tour w/
Jennifer Terran
Jenna Canody
Veronica Lustre
David Sobel

Thur 9/6
8:30 PM
\$5
Divabands Midwest Tour Kickoff w/
Roberta Donnay
Mary Kelly
Brittany Safranek &
Jasper Thresh
Emily Zuzik (Sex Fresh)

Fri 9/7
9 PM
\$7
VIV
Matt Butler band

Sat 9/8
9 PM
\$7
The Woodies
Tom Jonesing

Sun 9/9
8:30 PM
FREE SHOW!
Alien Love Syndrome
Emanet
Never Never
Mon 9/10
Open Mike w/ Dayla Soul...7:30
sign ups FREE

Tues 9/11
8:30 PM
\$5
Divabands w/
"Circle of Songs"
BeRn
Martine Locke
Katherine Chase
Ellin Jr.

UPCOMING:
9/12 - BRAD BROOKS, GIANT VALUE, SINGLE
9/13 - THE BELLONS, TBA
9/14 - DRYSPILL, BIG RED ORANGE,
RUBBERSIDEOWN, INFINITE MARTINI
9/15 - LUMINAR, THE DARLING CLEMENTINES,
PAULA O'ROURKE
9/16 - JEZEBELLE, AUSTIN WILLACY
9/17 - OPEN MIKE
9/18 - DIVABANDS W/ SUSAN Z., THE LUV JUNKIES,
JANET ROBIN
AVAILABLE FOR PRIVATE
PARTIES AND CATERING TOO

THE SHEBEEN
AN UNDERGROUND COCKTAIL LOUNGE

9/5
GRAHAM CONNAH GROUP
9pm

9/6
CRATER
9:30pm

9/7
JOSH JONES ENSEMBLE
9:30pm

9/8
DOWNTOWN UPROAR
9:30pm

9/10
KENNY BROOK TRIO
9pm

9/11
DAVE McNAB TRIO
9pm

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Thursday Sept 6, 5 bucks, 10 PM
PREUSNER/SMITH/GREENLIEF
PHILLIP GREENLIEF-WINDS
MICHAEL PREUSNER-DRUMS
DAMON SMITH-DOUBLE BASS

Friday Sept 7, 5 bucks, 10 PM
XIU XIU
AMBIONIC (SANTA BARBARA)
RELATIVE (MNN)

Saturday Sept 8, 3 bucks, 10 PM
ACTION POTENTIAL:
FUNKY TECH/HOUSE
FROM THE EAST BAY UNDERGROUND

Sun Sept 9, 5 bucks 9PM
THE CATHETERS (SUB POP)
TILT WHEEL (SAN DIEGO)
THE THUMBS (ADELINE)

Monday Sept 10, \$6, 9 PM
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SALSA & MERENGUE
With M.J. Productions & Pete Salis
Salsa Lessons with SHIRLEY from 8 to 9pm

Thurs Sept 6th
OPEN MIC
"RODA DE SAMBA"
Brazilian MPB, Samba & Pagode Medley.
Hosted by JARED & FRIENDS

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LIVE BRAZILIAN MUSIC
JARED & GUESTS (Farewell Party)
BRAZIL INDEPENDENCE DAY CELEBRATION
Special performance by AQUARELA Dance Group
Samba Lessons from 9 to 10pm

Sat Sept 8th
FUSETTI'S SATURDAY NIGHT
Resident DJ DR. RANDY WONG
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WORLD BEAT, LATIN ROCK/POP,
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FRIDAY, SEPT. 7

LIVE SHOWCASE!!!

☆ **AZEEM** ☆
W/ DJ MARC STRETCH
☆ **KING SOLOMON** ☆
DJ RICH MEDINA (ECHO)

\$10 at door, \$7 advance

FRIDAY, SEPT. 14

LIVE SHOWCASE!!!

RADIOACTIVE
TRACE
☆ **CLOCKWORK** ☆
COOP D'VILLE
REN THE VINYL ARCHAEOLOGIST

\$10 at door, \$7 advance

FRIDAY, SEPT. 21

LIVE SHOWCASE!!!

☆ **ICONS** ☆
JAHYZER
CLOCKWORK
REN THE VINYL ARCHAEOLOGIST

\$10 at door, \$7 advance

COMING SEPT. 28

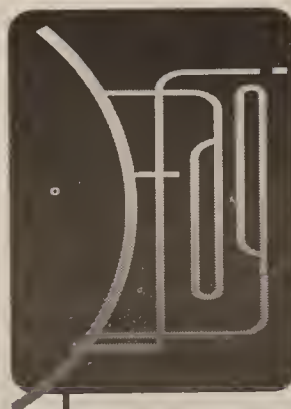
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with weekly guests

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HOUSE
GROOVE

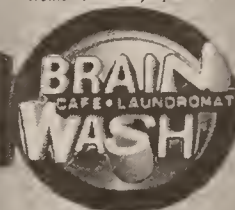


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San Francisco
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256

Wed, Aug 29
Spoken Word Salon
with Diamond Dave
Thurs, Aug 30
Comedy Night @ 8pm
Fri, Aug 31
Women's Comedy Open Mike



Sat, Sept 1

TBA

Sun, Sept 2
DJ Turtle 5-8pm
(Drum & Bass)

Mon, Sept 3
Ian Brennan Presents

Tues, Sept 4
Drizzolotto @ 8pm

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\$8 ADVANCE / \$8 DOOR
DEADWEIGHT
BORN NAKED / TIREBELLY

FRI., AUG. 17 • DOORS 8 / SHOW 9
\$15 ADVANCE / \$15 DOOR
THE VENUSIANS
SUZANNE STERLING / DJ DRAGONFLY

SAT., AUG. 18 • DOORS 8 / SHOW 9
\$12 ADVANCE / \$12 DOOR
BONNIE HAYES' BAND
ESSENCE / OLIVER

WED., AUG. 22 • DOORS 7:30 / SHOW 8
\$7 ADVANCE / \$7 DOOR
CONVOY / RED PLANET
LEROY / WEST BY GOD

8/23 ADEMA SHOW SOLD OUT • THANK YOU!
FRI., AUG. 24 • DOORS 8 / SHOW 9
\$12 ADVANCE / \$12 DOOR
DREAD ZEPPELIN
FEATURING **TORTELVIS**
AC/DShe

SAT., AUG. 25 • DOORS 8 / SHOW 9
\$10 ADVANCE / \$10 DOOR
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TRIBUTE TO GRAM PARSONS

FEATURING: BILLY MIDNIGHT, MØVER, NORTHERN
LIGHTS CA, DAVE GLEASON'S WASTED DAYS, THE
COURT & SPARK, JOE BUCK AND DURA GELINQUENT
PORTION OF PROCEEDS TO BENEFIT THE SWEET RELIEF FOUNDATION

SUN., AUG. 26
7 PM-\$10 ADV / 9 PM-\$12 ADV / \$12 DOOR
S.F. PREMIERE OF
"RETURN OF THE DRAG-IN"
DO'NTEMPER (9 PM ONLY)

PORTION OF PROCEEDS TO BENEFIT THE JAY MORIARTY FOUNDATION
TUES., AUG. 28 • DOORS 7 / SHOW 8
\$8 ADVANCE / \$8 DOOR
LEDWARD KA APANA
& CYRIL PAHINUI

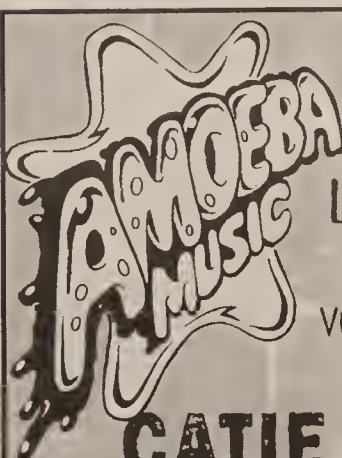
WED., AUG. 29 • DOORS 8:30 / SHOW 9
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TONY FURTADO BAND

THURS., AUG. 30 • DOORS 8 / SHOW 8
\$12 ADVANCE / \$12 DOOR
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FRI., AUG. 31 • DOORS 7 / SHOW 8
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\$12 ADVANCE / \$12 DOOR
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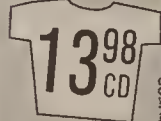


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September 8th!

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Catie Curtis
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\$6
8:30PM
live electronic fusion (2 sets!)
Kooken and Hoomen

MONDAY 9/10
\$6
8:30PM
Granfaloan Bus
The Old Joe Clarks
Neighborly Deeds

SUNDAY 9/16
\$12
8:30PM
Asylum Street Spankers
(from Austin)
2 sets!

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TUESDAY
FREE
10:00PM
"backbeat"
dj zeph
spinning beat-based music
from the 60's to the present

EVERY
WEDNESDAY
\$7
10:00PM
"skin"
dj soulsalaam
(the world is his turntable!)
september 5 - atash
persian groove

EVERY
THURSDAY
\$5
10:00PM
"shake!"
dj's shortcut, derek d.,
boogie and jewels
spinning hip hop, soul,
funk & reggae

EVERY
FRIDAY
FREE
10:00PM
"sexotica"
dj king coffin
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music calendar

Sunday 9

From page 88

Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.
Living Lounge Ensc. 10pm-2am. With DJs Michael Lefebvre and Raymond.
Loqui Cellar. 9pm-2am, \$5. With Fil Latorre, Mary Watts, Inhuman, and David Javate.
Luscious Liquid. 10pm-2am. Deep tribal, hard progressive, and house with Dharma, Unity, Origin, and guest DJs.
Pleasuredome Club Townsend. 9pm-6am, \$15. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light. 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
Second Sunday Kelly's Mission Rock. 817 China Basin; 626-5355. noon-10pm. With Jeni, Norman Stradley, Ellen Ferrato, M3, Julius Papp, Sen-Sei, David Coleman, and more.
Selector Sundays Blind Tiger. 9pm-2am, \$5. With the Unsung Heroes.
Spundae Ten 15 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.
Sublime Sundaze Club 238, 238 Columbus; 434-1308. 9pm-2am. Thomas Trouble, Psychobert, and Explicit spin trance.
Sundance Saloon King Street Garage. 6-11pm, \$5. Country dancing with rotating residents.
Sunday School Sno-Drift. 8pm-4am, \$10. House and downtempo with residents.
Sushi 26 Mix. 8pm-1pm, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.

Classical

'Evensong Organ Recital' Grace Cathedral, 1100 California; 478-2277. 4:15pm, free.
Raymond Garner St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The organist performs works by Rheinberger.
Sarah Holzman and friends San Francisco Community Music Center, 544 Capp; 647-6015. 4pm, \$5-10. The musicians perform works by Feld, Haydn, Berio, Ferroud, and Hasse.
'2001 San Francisco Chronicle Opera in the Park' Sharon Meadow, Golden Gate Park; 777-7770. 1:30-3:30pm, free.

monday 10

Rock/blues/hip-hop

Jimmy Dewrance Blues Band Boom Boom Room. 9:20pm, \$3.
The Fairways, Majestic, Phoebe Quest Bottom of the Hill. 9pm, \$6.
Freedom for Saturn, Corrigated Original Coffee Gallery. 9pm, \$6.
Steve Lucky and the Rhumba Bums Starlight Room. 8:30pm.
Modest Mouse, the Glands, Atlas Strategic Warfield. 8pm, \$17.50.
Monday Night Hoot Cafe du Nord. 9:30pm, \$5.
Rock 'n' Roll with Nicole Johnny Foley's. 9pm, free.
Virgil Shaw and the Killer Views Band Bruno's. 9pm.

Jazz/new music

Hal Bigler Band San Francisco Brewing Company. 8pm, free.
Kenny Brooks Trio Shebeen, 139 Eighth St; 593-7642. 9pm.
Dick Conte One Market Restaurant. 5:30pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm, free.
Walter Earl Group Black Cat. 9:30pm.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.

Continued on page 93

Sweetwater

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Wed. 9/5
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 9pm

Thurs. 9/6
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LIZ PISCO, & STACI TWIGG
 9pm

Fri. 9/7
JOE LOUIS WALKER
 9:30pm

Sat. 9/8
SHANA MORRISON
 Opening: Wake
 9:30pm

Sun. 9/9
JULES BROUSSARD
 4pm-8pm

Mon. 9/10
WALTER WOLFMAN
WASHINGTON
 9pm

Tues. 9/11
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Thurs. 9/6
Groovement
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Fri. 9/7
Ashtown
 featuring Chris Clouse

Sat. 9/8
Smurfy Brown
80's & 90's Party Band

Tues. 9/11
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Upcoming Shows
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 9/22 - Pop Rocks

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rock, jazz, folk/world, dance clubs & classical

music calendar

Monday 10

From page 91

Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Bay Area

'Jazz Improv Jam Session' Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9-11pm, \$3.

Juanita Ulloa Yoshi's. 8 and 10pm, \$18. See 8 Days a Week, page 72.

Folk/world/country

Brett Ireland's 32. 9pm.

'Irish, Pop, and More' Johnny Foley's. 8:30pm, free.

Did Joe Clarks, Neighborly Deeds Make-Out Room. 8:30pm, \$6.

Andy Schuman, Kirk Makkopoulos, Ted Edwards, John Leitera Rite Spot, 2099 Folsom; 552-6066. 8:30pm.

Dance clubs

All or Nothing Edinburgh Castle. 10pm-2am. Mod, pop, soul, and rock.

Cherry Sacrifice. 10pm-2am, \$3. With Elitria and Betty spinning ambient grooves and beats.

Club Dread Justice League. 10pm, \$10. Reggae and dancehall.

Cold Sweat Fuse. 10pm-2am. With rotating locals and guests.

D.Volution Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress.

Get Me High Mondays Elbo Room. 9pm, \$5. Lithium's CD-release party.

Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Halflife An Sabin. 9pm-2am. XJS, Zigmund Void, and Kryptik spin drum 'n' bass.

Lo-key Lounge Charlies, 1838 Union; 474-3773. 9pm-2am. Deep house and disco breaks spun by rotating DJs.

Milkshake Mondays Sno-Drift. 10pm-2am, \$5. With Travis.

Redwood Room 10pm. With Consuelo Kevin.

Reggae Mondeys Tunnel Top, 601 Bush; 982-2307. 9pm-2am, free. With DJ Qwistar.

Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.

Self Serve DJ Nite Odeon Bar. 7pm-2am, free. Open turntables.

Sixth Element Hush Hush Lounge. 9pm-2am, \$3. Electro, tech-house, drum 'n' bass, and trance.

Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.

Stone Soup AsiaSF. 7pm, free. Hip-hop, '70s, '80s, and house music.

Sumo The Top. 9pm, \$5. Hip-hop and funk.

Tranquility Base 26 Mix. 9pm-2am, free. With DJ Tram and Jonas Judd.

Tranquilo Amnesia. 8:30pm, \$3. Downtempo, drum 'n' bass with DJs Presha, GAS, and Kamehula.

Vroom El Rio. 8pm-midnight, free. Punk, funk, and soul.

tuesday 11

Rock/blues/hip-hop

Bern, Martine Locke, Katherine Chase, Elin Jr. Hotel Utah. 8:30pm, \$5.

Beulah Amoeba Music. 7pm, free.

John Butler Trio, Waifs, Butch Berry Tongue and Groove. 9pm, \$6.

Dolly rocker, Continental Cafe du Nord. 9:30pm, \$5.

New Roots to Hip Hop Last Day Saloon. 9pm, \$5. Hosted by Felonious, featuring guest cootdog Project.

Oscar Myers' Bluesbeat Boom Boom Room. 9:20pm, \$1.

Sore Thumbs, Ubi Bluesday Paradise Lounge. 8:30pm, \$7.

Swing Session Broadway Studios. 9pm, \$9.

Mike Watt, Victim's Family, All about Eve Bottom of the Hill. 9pm, \$10.

Bay Area

Carlos Wheal Band Ivy Room. 10pm.

Jazz/new music

Amaldecure, Japonize Elephant Bruno's. 9pm.

Beach Chalet Jazz Jam Beach Chalet. 6:30pm.

Larry Douglas Quintet Les Jonlins. 8pm.

Vince Lateano Jazz at Pearl's. 9pm, free.

Dave McNab Trio Shebeen, 139 Eighth St; 593-7642. 9pm.

Jason Myers Trio Honston's, 1800 Montgomery; 392-9280. 6pm.

Kevin Rayhill One Market Restaurant. 5:30pm.

Realistic with Adam Theis Black Cat. 9:30pm.

Fred Ross Project Starlight Room. 8pm.

Bay Area

Jane Bunnett and Spirits of Havana Yoshi's. 8 and 10pm, \$20. Also Wed/12. See 8 Days a Week, page 72.

Len Patterson Trio Jupiter. 8pm.

Eric Shifrin Downtown. 8pm. The pianist performs.

Folk/world/country

Freight open mic Freight and Salvage. 8pm.

Susan McKeown Justice League. 8pm.

Vivendo de Pao Elbo Room. 9pm, \$6.

Bay Area

Irakere La Peña Cultural Center, 3105 Shattuck. 8pm, \$22. Also Wed/12.

Riddimystics, DJ Riddim Ashkenaz. 9pm, \$5.

Don Walser, Slaid Cleaves Freight and Salvage. 8pm, \$16.50.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.

DJ Cheb I Sabbah spins a blend of international music.

Backbeat Make-Out Room. 10pm, \$5. With DJ Zeph.

Broadway Studios 7-9pm. Swing dancing lessons.

Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

Drift Cellar. 9pm-2am, \$3. Ambient, downtempo, and atmospheric breaks with DJs Wunjo, BVDub, and 4am.

Familia Royale. 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.

Fan Club Dylan's Pub, 2301 Folsom; 641-1416. 9pm-2am, free. Indie, twee, Bratpop, art school punk, and more.

Frizar Galaxy. 9pm-2am, \$3. Progressive house with rotating residents.

F#@! Tuesdays Backflip. 10pm-2am. '80s music, soul, breakbeat, and hip-hop.

Impulse An Sabin. 10pm-2am, \$3. Techno with rotating residents.

Markeeza 26 Mix. 7-10pm, free. DJ Ben Wa spins freak jazz, E-Z listening, spacefunk, and Eurotrash. 10pm. Atmospheric sounds provided by a revolving cast of DJs.

Mayonnaise Skylark, 3089 16th St; 621-9294. 9pm, free. House music with special guest Michael Anthony.

Members Only Bohemia Bar, 1624 California; 474-6968. 10pm-2am. '80s music with rotating residents.

Node Pow! A Cocktail Lounge. 9pm-2am.

Indie rock and electronica with Thorsten Sideboard and guests.

Oxygen Bar 9pm, free. With DJ Alaric.

Scope Light, 839 Geary; 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon.

Soul Samba Dulva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.

Under the Radar Fuse. 10pm-2am. With Stephan and Evan Rose IDM.

Continued on page 94

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Th 13 Point Les Camp / DJ Blast

F 14 Munkafust / Ulu / The Jet Set

Sa 15 Burke (co Release Party) / Ultrabend / Pedalsped

Su 16 "Gomeshour" - DJ Du-Marc / DJ Design / DJ Ladybase

Tu 18 Fourteen / Ten Mile Tide / Good For You

W 19 Blue Bear School of American Music Showcase

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Fri 9/7

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Sat 9/8

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Sun 9/9

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THE DAMSELS

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& THE KILLER VIEWS BAND

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Michael Tilson Thomas conductor
Lisa Vroman soprano

Michael Tilson Thomas and the San Francisco Symphony celebrate the beginning of the new season with a free concert at Yerba Buena Gardens in downtown San Francisco. Don't miss this spectacular program of American classical favorites including works by Bernstein and John Adams and featuring soprano Lisa Vroman singing a selection of songs by Gershwin, Loesser and Michael Tilson Thomas.

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**CLASSICAL
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events calendar

around town, authors,
attractions & benefits

Tuesday 11

From page 93

Wax Sacrifice. 10pm-2am, \$5. Soul music with rotating DJs.

Bay Area Mindbender Radio. 4pm-2am. '80s dance kitsch to DIY.
Ruby Room. 10pm-2am. Punk rock with Kenny Kaos.

Classical

Lois Brandwynne SFSU. Knuth Hall, 19th Ave and Holloway; 338-2467. 1pm, free. The pianist performs.

San Francisco Lesbian/Gay Freedom Band. Bethany United Methodist, 1268 Sanchez; 255-1355. 8:15pm, free. Jadine Louie conducts.

San Francisco Opera. San Francisco War Memorial and Performing Arts Center, Opera House, 401 Van Ness; 864-3330. 8pm, \$23-155.

events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

wednesday 5

Around town

Consensus building and conflict resolution seminar. Treadadero Building, Stern Grove, 19th Ave and Sloat; 750-5224. 6-7:30pm, free, call for reservation. Friends of Recreation and Parks present this seminar.

Jazz guitar workshop. Enrico's, 405 Broadway; 982-1960. 3:30-5:30pm, free. Bruce Forman leads this workshop for school-age musicians; adults may audit the class for \$20.
Nora Kabat Ansel Adams Center. 655 Mission; 495-7000. 12:30pm. The Friends of Photography curator talks about the works of Consuelo Kanaga.

LaborFest meeting. Musicians Local 6 Union Hall, 116 Ninth St; 575-0777. 7pm. This meeting will cover the topic of the July LaborFest events and the group's future plans.

Opera fall preview lecture. San Francisco Main Library, Koret Auditorium, 100 Larkin; 557-4277. noon, free. The San Francisco Opera Guild presents a lecture on the opera *Arshak II*.

Bay Area

'The Drug War on Trial: Two Judges Speak Out.' Independent Institute, 100 Swan Way, Oakl; (510) 632-1366. 6:30pm, \$30. Judges James P. Gray and Vaughn Walker speak about the war on drugs.

'A Taste of the World: Cultural Understanding Through Food.' Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (510) 848-0237. 6-9pm, \$25. Chef Daniel Herskovic prepares food from Spain, Portugal, Italy, Morocco, and Israel at this weekly cooking class; call (510) 655-8487 to register.

Authors

Linda Watanabe McFerrin. Monticello Inn, 127 Ellis; 392-8800. 6-7pm. The author reads from her short story collection *The Hand of Buddha*.

thursday 6

Around town

'Ba-da-BINGO!' 150 Eureka; 552-0220. 7pm, \$12. The Sisters of Perpetual Indulgence host this night of hingo fun.

'First Voice: A Conversation with Brenda Wong Aoki and Mark Izu.' San Francisco Performing Arts Library and Museum, 401 Van Ness, Veterans Building, Fourth fl; 255-4800. 6pm, \$5-10. Theater critic Brad Rosenstein (a Bay Guardian contributing writer) interviews the storyteller and the composer about their creative partnership as artistic directors of theater company First Voice.

'Jackie Robinson, The Daily Worker, and the Integration of Baseball.' Center for Political Education, 522 Valencia; 431-1918. 7-9pm. The Center for Political Education sponsors this talk with sports editor Lester Rodney and author Jules Tygiel.

Pizza and movie night. Korean Center Inc., 1362 Post; 441-1881. 5-7pm, free. The Asian Youth Prevention Services program at the Korean Center Inc. presents this event.

Benefits

'Beneath the Borqa' 39 Exposure, 39 Mesa, Studio 4, the Presidio; 561-3123. 7pm, donations accepted. See 8 Days a Week, page 72.

37th annual Library Book Sale. Herbst Pavilion, Fort Mason, Marina at Laguna; 437-4857. 1-6pm (members preview, 10am-1pm). This book sale has a selection of more than 125,000 books at low prices; all sales benefit the San Francisco Public Library. Through Sun/9.

Authors

'Noirotica 3: Stolen Kisses Second Printing Celebration.' Books Inc., 2275 Market; 864-6777. 7:30pm. The editor and contributors celebrate the second printing of the erotic crime fiction *Noirotica*.
Elizabeth Rosner. A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm. The author discusses her novel *The Speed of Light*.

friday 7

Around town

FranceTime French Soirée. Alliance Française, 1345 Bush; 775-7755. 6pm, \$20-25. This monthly meeting for Francophiles to network features a showcase of French-related offerings, including a French buffet.

'Reading Rocks.' Civic Center Plaza, between City Hall and Main Library; 557-4277. 4:30-7pm, free. Bay Area Literacy, the Songs Inspired by Literature Project, and the KQED Adult Learning Project host this pro-literacy event, which features musical performances by DJ collective Sister and Kindness.

Benefits

'37th Annual Library Book Sale.' Herbst Pavilion, Fort Mason, Marina at Laguna; 437-4857. 10am-6pm. See Thurs/6.

Authors

Nigel Pickford. Gump's San Francisco, 135 Post; 986-1822. 6-8pm. The author and maritime historian speaks about the treasures recovered from the Chinese sunken ship the *Tek Sing*.

Bay Area

Amy Bloom. Cody's Books, 1730 Fourth St, Berk; (510) 559-9500. 7pm. The author reads from *A Blind Man Can See How Much I Love You*.

Philip Gourevitch. Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author discusses his book *A Cold Case*.

'Literature Without Borders.' Pro Arts, 461 Ninth St, Oakl; (510) 525-3948. Bay Area authors Jennifer Stone, Avotcja, Melody Erma-child Chavis, Teresa LeYung Ryan, Susan Gaines, Simone Martel, Joan Drummond Muller, Chokwadi, Carolyn Livingston, Gloria Frym, Denise Jacobson, Uriel Dana, and Ianthe Brautigan read their poetry and prose.

saturday 8

Around town

'Art Talk: Two Artists on Chinese Paintings.' Pacific Heritage Museum, 608 Commercial; 399-1124. 2-4pm, free. Master Au Ho-Nien and Bonnie Kwan Huo lecture on the meaning and form of Chinese art.
Bayview Community Farmers' Market. Third St and Galvez; 285-7584. 9am-3pm. Celebrate the grand opening of the market. Through Oct 27.

Ghirardelli Square's sixth annual Chocolate Festival. Ghirardelli Square, 900 North Point; 775-5500. noon-5pm, \$6. Chocolate lovers should not miss this event featuring loads of samples from Bay Area restaurants, hotels, and chocolatiers; an ice cream sundae-eating contest; and demonstrations by chocolatiers and pastry chefs. Through Sun/9.

Kimochi, Inc. community celebration. Japantown Peace Plaza, Post and Buchanan; 931-

Continued on page 96

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Pete Riso • Many Duran
Vince Lateano • Benny Velarde
Karl Perazzo

The Latin Jazz Youth Ensemble:
Daniel Riera • Hans Stern • Samora Pinderhughes • Erik Stern • Eric Mendoza
Jonah Levy Varon • Sam Ferguson

Special Guests:
Mingo Santamaria
Francisco Aguabella • Benny Velarde

Celebrity Award presenter: Orlando Cepeda

Sat. September 15

Nob Hill Masonic Center
1111 California St. • 7:30 PM.

Ticket Info & Sales City Box Office
(415) 392-4400

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THURSDAY, SEPTEMBER 6

- 7:00 PM **FEATURE: BLOOD: THE LAST VAMPIRE**
A FILM DESTINED TO BECOME THE NEXT ANIME CLASSIC
- 8:30 PM **RESFEST SHORTS NO 1 - ALTERED STATES**
AN ECLECTIC COLLECTION OF DYNAMIC SHORTS
**INCLUDES OPENING NIGHT PARTY FEATURING
DJ GARTH (WICKEO) AND VJ NICK PHILIP**

FRIDAY, SEPTEMBER 7

- 3-4:30 PM **OV FILMMAKERS EDITING SEMINAR (FREE)**
PRESENTED BY OVCREATORS.NET
- 5-6:30 PM **OV CINEMATOGRAPHY SEMINAR (FREE)**
PRESENTED BY OVCREATORS.NET AND CANON
- 7:00 PM **RESFEST SHORTS NO 2 - HUMAN NATURE**
A RIVETING PROGRAM OF PERSONAL STORYTELLING
- 8:30 PM **RESFEST SHORTS NO 3 - HIGH RISK**
INTELLIGENT SHORTS LACED WITH DARK HUMOR
- 10:00 PM **CINEMA ELECTRONICA**
OUR CELEBRATED PROGRAM OF INNOVATIVE MUSIC VIDEOS.

SATURDAY, SEPTEMBER 8

- 1:00 PM **FUTURE OF FILMMAKING PANEL**
ACADEMY AWARD NOMINEE MARK OSBORNE REVEALS THE SECRETS
BEHIND THE MAKING OF HIS FILMS MORE AND KEEN YELLOW PLANET.
SPONSORED BY PANASONIC
- 3:00 PM **OPENERS D1: THE STATE OF THE ART OF FILM TITLES**
- 5:00 PM **RESFEST SHORTS NO 4 - BY DESIGN**
A STUNNING SHOW OF EXPERIMENTAL MOTION GRAPHICS
- 7:00 PM **RESFEST SHORTS NO 5 - DIRECTOR'S CLUB**
RARE SHORTS FROM MICHEL GONORY, MIKE MILLS & MORE
- 9:00 PM **FEATURE: SCRATCH**
AN IN-DEPTH LOOK AT THE CULTURE OF THE HIP-HOP DJ.
**ADMISSION INCLUDES CLOSING NIGHT PARTY
FEATURING SPECIAL GUESTS.**

**TICKETS ARE \$10 PER SHOW AND ARE AVAILABLE AT
RESFEST.COM OR BY CALLING 1-212-777-8056 ext 2 (10AM - 7PM,
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PALACE OF FINE ARTS BOX OFFICE (ON DAYS OF SHOWS)**

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FOR MORE INFO:
PALACE OF FINE ARTS 415 563 6504
RESFEST INFORMATION LINE 1-866-RESFEST



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September 21-24, 2001

Fort Mason Center

**Opening Night Preview
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San Francisco
Art Institute,
Thursday, September 20,
5-10pm**

For more information, contact the San Francisco Art
Institute's Development Office at 415.749.4569
or email exposition@sfaia.edu

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For more information visit www.sfaia.com or call toll free 877.734.2399

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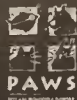
San Francisco 6th Annual


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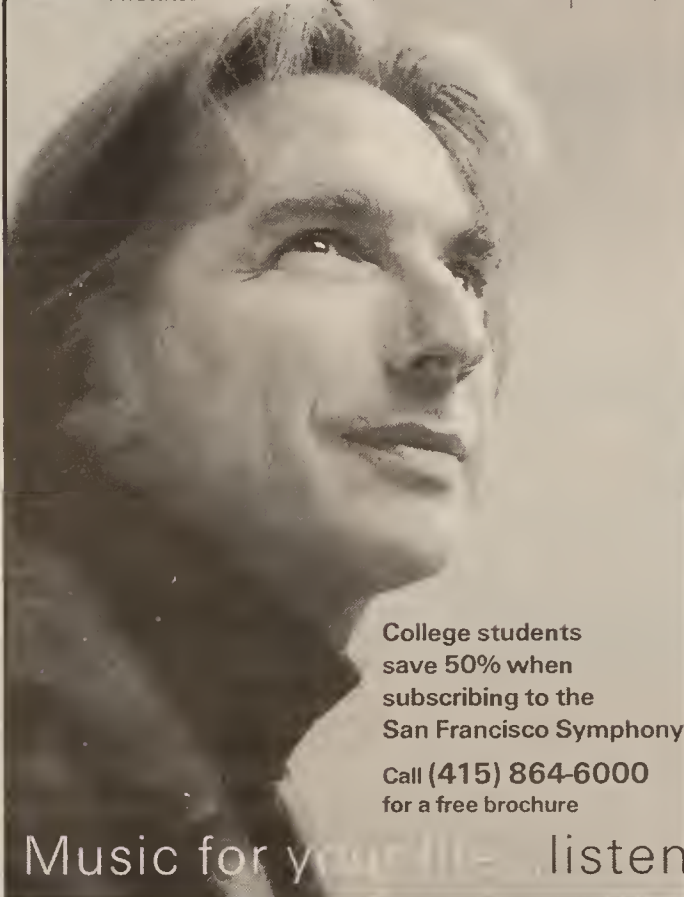
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events calendar

Saturday 8

From page 94

2294. noon-5pm, free. The senior service agency for the Japanese American community in San Francisco celebrates its 30th anniversary with this event featuring live music; arts, crafts, and food booths; and presentations to Kimochi board members. **'Prospering with Change: All-UC Alumni Career Conference'** Renaissance Parc 55 Hotel, 55 Cyril Magnin; (510) 987-0508. 8am-3pm. The Alumni Associations of the University of California hosts this daylong program for UC alumni job seekers. **Jack Stauffacher and Sumner Stone** San Francisco Main Library, Koret Auditorium, 100 Larkin; 557-4560. 2pm, free. The typographer-calligraphers lecture on their work.

Bay Area

'Historic Keyboards Galore' MusicSources, 1000 the Alameda, Berk; (510) 528-1685. noon-5pm, free. This event features live music and hands-on keyboard showcases and activities for the whole family.

Benefits

Alex de Grassi and Quique Cruz Yerba Buena Center for the Arts Forum, 701 Mission; (415) 978-ARTS. 8pm, \$12-15. American guitarist de Grassi and Chilean musician Cruz perform music from *Tatamonk* to benefit La Peña Cultural Center's Endowment Campaign.

'Ride for Life' Check in at Safeway, Market at Church; 674-4764. 8am, \$30. Participate in this annual motorcycle ride, in its fifth year, featuring two routes, both starting at the Safeway on Market Street; proceeds go to Shanti, a nonprofit organization benefiting people living with life-threatening illnesses. **37th annual Library Book Sale Herbst Pavilion, Fort Mason, Marina at Laguna;** 437-4857. 10am-6pm. See Thurs/6.

'TransferPoint' Student Fashion Show Ramada Plaza Hotel International, Whitcomb Ballroom, 1231 Market; 865-0198. 7-9pm, \$5-12. The Fashion department of the Art Institutes International at San Francisco presents this runway show; proceeds benefit the San Francisco Clothing Bank.

Bay Area

Fred Ho, Eddie Gale Unit Alice Arts, 1428 Alice, Oak; (510) 539-0050. 7:30pm, \$12. Baritone saxophonist and composer Fred Ho and trumpeter Eddie Gale and his jazz band perform to benefit the "Tear Down the Walls" conference in Havana.

Second anniversary Pride Concert First Congregational Church, 2501 Harrison, Oak; (510) 239-2239, ext 2576. 8pm, \$15. The Oakland East Bay Gay Men's Chorus, Lesbian/Gay Chorus of San Francisco, Opus Q, SDK, and Silicon Valley Gay Men's Chorus perform; benefits help support Center for AIDS Services, Lighthouse Community Center, Pacific Center for Human Growth, and Rainbow Community Center.

Authors

Philip Gourevitch *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm. The author appears to discuss his book *A Cold Case*.

Bay Area

Dave Eggers *Cody's Books*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author talks about *A Heartbreaking Work of Staggering Genius* and his other literary achievements and projects.

sunday 9

Around town

A celebration of the life of Sylvia Weinstein ILWU Local 34 Hall, 4 Berry; 920-9323. 2pm. The Social Workers Organization and Socialist Viewpoint Magazine celebrate the life of the recently departed revolutionary.

Spirit of ZEN

September 5
7:00 pm

September 8 & 9
2:00 pm

A contemporary light, movement, and sound performance featuring artists Julius, Hans Peter Kuhn, and Junko Wada

Asian Art Museum, Golden Gate Park.
Free with admission. Limited seating.
(415) 379-8879.

Presented by the Asian Art Museum and the Goethe-Institut Inter Nations of San Francisco in conjunction with the exhibition *ZEN: Painting and Calligraphy, 17th-20th Centuries*. This exhibition and performance are presented in association with the Bay Area Cultural Committee of the U.S.-Japan 21st Century Project.

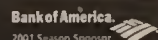


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2001 Season Sponsor



poetry center

The Poetry Center & American Poetry Archives
and SFSU Bookstore presents

september

6 An evening with **C.S. Giscombe**
& **Ishmael Reed**

Thursday, September 6, 7:30 pm
@ Unitarian Center, 1187 Franklin (at Geary)

20


An evening with poets **Benjamin Hollander** & **Sarah Menefee**

Thursday, September 20, 7:30 pm @ Unitarian Center, 1187 Franklin (at Geary)

Alan Chong Lau author of *Blues and Greens*
& **Shirley Ancheta**

Thursday, September 27, 4:30 pm
@ The Poetry Center (Humanities 512, SFSU)

27

 Sponsored by
U Hawaii Press



october

11 An evening with poets **Claudia Rankine** & **Linda Norton**
Thursday, October 11, 7:30 pm @ Unitarian Center, 1187 Franklin (at Geary)

15

A solo reading to benefit The Poetry Center & American Poetry Archives
Lawrence Ferlinghetti
Monday, October 15, 7:30 pm, \$7-12 @ Club Fugazi, 678 Green Street
(aka Beach Blanket Babylon Blvd), North Beach. Tickets: 415-421-4222

18

The George Oppen Memorial Lecture in 20th Century Poetics
Paul Auster

Thursday, October 18, 7:30 pm, \$7 @ OOC Theater, 3153 17th Street
(at Shotwell in the Mission). For tickets call 415-863-9B34

tel 415-338-2227 www.sfsu.edu/~newlit

museums & galleries art calendar

Ghirardelli Square's sixth annual Chocolate Festival Ghirardelli Square, 900 North Point; 775-5500. noon-5pm, \$6. See Sat/8.

Jewish Family and Children's Services block party Scott between Bush and Sutter; 567-8860. 1-3pm, free. Jewish Family and Children's Services presents this event for the whole family, featuring free food and drinks, games, and art activities.

San Francisco Grand Prix 2001 Start and finish line at Embarcadero and Market; www.sfgandprix.com. 9am. Cheer on the cyclists participating in this 125-mile race.

'Topics in Tibetan Buddhism' Tse Chen Ling Center, 4 Joost; 333-3621. 10am, donations requested. Geshe Dakpa lectures on the basic truths of Buddhism.

'SPCA Animal Wingding: The World's Largest Pet-Friendly Street Fair' San Francisco SPCA, 2500 16th St; 522-3545. 10am-4pm, bring a dog or cat toy for admission. See 8 Days a Week, page 72.

Bay Area

Hands-on bicycle repair clinic REI, 1338 San Pablo, Berk; (510) 527-4140. 11am-noon, free. A REI bike technician leads this one-hour class on drive train maintenance and bike chain repair.

'The Solano Avenue Stroll' Solano, between the Alameda in Berkeley and San Pablo in Albany; www.solanostroll.org. 10am-6pm, free. This street festival features arts and crafts booths, a theme parade, games, children's activities, and more than 100 entertainers.

Benefits

'Share Our Strength Fundraiser' Jardiniere, 300 Grove; 1-800-969-4767. \$500, 6pm. Chef and owner of Jardiniere Traci Des Jardins hosts this antihunger benefit dinner featuring fine cuisine prepared by distinguished chefs and sommeliers, including Alice Waters; a music performance by Jacqui Naylor and her jazz trio; and special guest hosts Marsha and Robin Williams.

37th annual Library Book Sale Herbst Pavilion, Fort Mason, Marina at Laguna; 437-4857. 10am-3:30pm. All books sold today are \$1 each. See Thurs/6.

monday 10

Around Town

'KQED Media Salon' KQED, 2601 Mariposa; 553-2390. 7-9pm, free. Ben Bagdikian, Nicole Sawaya, and Marshall Turner speak at this discussion on the future for funding public broadcasting.

'Long Night's Journey into Day' screening and discussion Commonwealth Club of California, 595 Market, Second fl; 597-6705. 5:15pm, \$7-10. Filmmakers Francis Reid and Deborah Hoffman speak at the screening of *Long Night's Journey into Day*, their latest film about race relations in South Africa.

'Social Studies 2001' Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$18. Wendy Lesser interviews author and psychoanalyst Dr. Adam Phillips and poet Louise Glück.

'Zen: Paintings and Calligraphy, 17th-20th Centuries' Sunset Branch Library, 1305 18th Ave; 753-7130. 7pm, free. Asian Art Museum docent Kathleen Kerr lectures on the museum's current exhibit.

'Bay Area Magic Johnson 24 Hour Fitness Magic Johnson Sport Club, 2125 Hilltop Mall, Richmond; (510) 758-2224. 11am, free. Legendary basketball star Magic Johnson appears for the grand opening of the first 24 Hour Fitness Magic Johnson Sport Club.

Bay Area

2001 San Francisco HIV Prevention Awards Ruby Skye, 420 Mason; 575-1060, ext 260. 6-9pm, \$75-2,500. The STOP AIDS Project honors four local heroes who have helped in the battle against HIV at this event; entertainment is provided by Marga Gomez, Vicki Shepard, Samantha Samuels, the Kent Strand Trio, San Francisco Taiko Dojo, Karin Holloway, Christ-

ian Minchillo, DJ Matt Consola, and Pepper MaShay. Proceeds benefit local HIV prevention programs at the STOP AIDS project.

Authors

Austin Murphy *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm. The author appears to discuss his book *The Sweet Season*.

Bay Area

Peggy Orenstein *Cody's Books*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author talks about her book *Flux*.

tuesday 11

Around town

'Art, Antiques, and Politics in Boston on the Eve of the Revolution' Gould Theater, California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 249-9234. 8pm, \$7. Jonathan Fairbanks lectures.

'How to Find a Nanny in the San Francisco Bay Area' Parents Place, 1710 Scott; 359-2454. 6-8pm, \$20. This workshop led by Alyce Desrosiers teaches parents what to look for in a nanny.

A presentation on 'Gentleman Jim' Corbett UCSF, Laurel Heights campus, 3333 California; 775-1111. 8pm. Biographer Armond Fields speaks about the famous boxer.

Bay Area

'Dateline: Israel 2001' Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (510) 848-0237. Professor Ze'ev Briner lectures on the current political climate in the Middle East.

Benefits

Latin Music Awards Gala Dinner Planet Hollywood, 2 Stockton; 421-7827. 7-11pm, \$75. Come celebrate the Latin Music Awards direct from Miami while enjoying a nuevo Latino dinner by Chef Miguel Hernandez; proceeds benefit the San Francisco Hispanic Chamber of Commerce Educational Fund.

Authors

Vickie Girard *Barnes and Noble*, 2552 Taylor; 292-6762. 7pm, free. The cancer survivor appears to sign her book *There's No Place like Hope: A Guide to Beating Cancer in Mind-Sized Bites*.

Susan Griffin San Francisco Main Library, Koret Auditorium, 100 Larkin; 557-4277. 6:30-7:30pm, free. The author reads from her latest work, *The Book of the Conrtesans*.

Mark Joseph Booksmith, 1644 Haight; 863-8688. 7pm. The author reads and signs his book *The Wild Card*.

Peggy Orenstein *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm. The author discusses her book *Flux*.

Bay Area

Simon Winchester *Cody's Books*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author discusses *The Map That Changed the World: William Smith and the Birth of Modern Geology*.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Sun-Wed, 11am-5pm; Thur-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Modern Photography in Japan: 1915-1940." Seventy images by 32 photographers. "Intimate Eye: The Paintings

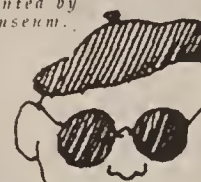
Continued on page 98

real to real: BUDDHISM and FILM

A twice-monthly film and lecture series presented by San Francisco Zen Center & the Asian Art Museum.

September 7
Monkey Makes Havoc in Heaven
Wan Lianming director
Introduced by Maxine Hong Kingston

September 21
After Life
Hirokazu Kore-eda director
Introduced by Donald Richie



Fridays at 7:30 p.m. TX \$7 ea. Screenings are at the Asian Art Museum in the Trustees' Auditorium, Golden Gate Park. Free Parking! INFORMATION CALL 415-863-3133 OR VISIT WWW.SFZC.ORG

5th Festival

September 14, 15(6pm) & 16(3pm)
Cowell Theater, Fort Mason Center, San Francisco
Tickets \$25/18, Fort Mason Box Office: 415-441-3687
Info: 415-282-9546 - <http://homepage.mac.com/mobeyprod/colfest>

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A User's Manual

Paul McCarthy, Dave Muller, Jim Shaw, Guy Richards Smit,
Bob & Roberta Smith, Michael Smith and Joshua White, Annika Ström

September 12-November 21

Opening reception:
Tuesday, September 11, 7-9 pm

Artist talks by Dave Muller,
Bob & Roberta Smith,
and Michael Smith and Joshua White:
Tuesday, September 11, 6-7 pm
Timken Lecture Hall

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1111 Eighth Street (at 16th and Wisconsin)
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415.551.9210

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Tuesday and Friday: 11 am-8 pm
Closed Sunday and Monday

Museums

From page 97

and Photographs by Consuelo Kanaga." Black-and-white photographs and paintings. Both exhibits run Through Sept 30. California Palace of the Legion of Honor

Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "Acquisitions of an Archive: The Graphic Works of Ed Ruscha." More than 50 prints by Ed Ruscha. Through Sun/9. "Henry Moore:

Sculpting the 20th Century." A retrospective of Moore's sculptures and works on paper. Through Sun/16.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (extended hours until Sept 6: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$10, \$7 seniors, \$6 students, 12 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Points of Departure." Sixty works from SFMOMA's permanent collection. Through Sun/16. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Back to the Bay: An Exploration of the Marginal Zones of the San Francisco Bay." Maps, photographs, and films about the Bay Area's evolving landscape. See Critic's Choice. "Situation Zero: Recent Art from Portugal." A survey of works by Helena Almeida, Miguel Branco, Filipa César, João Onofre, Noé Sendas, and the Zé dos Bois Art Collective. All exhibits through Nov 4.

vas by Victor Cartagena (reception Fri/7, 5-8pm). Sept 7-Oct 7.

Belcher Studios 69 Belcher; 255-8900. Tues-Sat, noon-6pm. "Cinegrams of Nature," work by Simo Neri (reception Tues/11, 6-9pm). Through Sept 23.

BFA Sculpture 410 Bush; 274-8680. Call for hours. "Vis-à-Vis," recent sculptures by Nathalie Whisman and Christine Neer (reception Thurs/13, 6-9pm). Sat/8-Tues/18.

Big Pagoda Company 1903 Fillmore; 563-8727. Tues-Sat, 11am-7pm; Sun, noon-6pm. Koi paintings by Noah Phyllis Levin (reception Sat/8, 3-5pm). Sept 8-30.

Rena Bransten Gallery 77 Geary; 982-3292. Tues-Thurs, 10:30am-5:30pm; Sat, 11am-5pm. "Fields," mixed-media works by Rebecca Bollinger; "Invocations," photo silk screens by Tracey Moffatt (both receptions Thurs/6, 5:30-7:30pm). Both exhibits Sept 6-Oct 6.

J.J. Brookings Gallery 669 Mission; 546-1000. Mon-Sat, 10am-6pm. "Reflections and Transparencies," works by Connie Imboden (reception Fri/7, 5-8pm). Sept 7-Oct 6.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 10am-4pm. Paintings by Mary Fetherolf (reception Sun/9, 4-6pm). Through Sept 27. **Dolby Chadwick** 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. "Still," new paintings by Donna Mintz (reception Thurs/6, 5:30-8pm). Sept 6-29.

Durka Chang Gallery Hotel Nikko, 222 Mason; 474-4532. Call for hours. "The Beat Goes On ... Bay Area Abstract," paintings by Kenjilo Nanao, Susan Parker, Fritz Rauh, Cheryl Yanev, and Jack Wright; metal sculpture by Chuck Splayd; and works in glass by David Ruth (reception Fri/7, call for times). Sept 7-Oct 12.

Erickson and Elins 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm.

"Sob a Abóboda," works by Bob Nugent (reception Thurs/6, 5:30-7:30pm). Sept 6-Oct 13.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Wed, Fri-Sun, noon-6pm. "Portraits in China," photographs by John Dailey. Through Fri/7. Recent work by the Photo Group (reception Thurs/13, 6:30-8:30pm). Sept 8-Oct 5.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "The Little Screens," photographs by Lee Friedlander; "A Box of Ten Photographs," photographs by Diane Arbus; "Public Relations," photographs by Garry Winogrand. Sept 6-Oct 27.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Millennial Forest," multi-media installation by Meridel Rubenstein (reception Thurs/6, 5:30-7:30pm). Sept 6-Oct 20.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). Photographs by Joel Sternfeld (reception Thurs/6, 5:30-7:30pm). Sept 6-Oct 13.


HANG 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "New Painting," by Tjasa Owen (reception Thurs/6, 6-8pm). Sept 6-22.

Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Recent work by Hayley Tompkins (reception Thurs/6, 6-8pm). Sept 6-29.

Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. "California Views," photographs by Carleton Watkins and Eadweard Muybridge. Sept 6-Oct 27.

Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "The Mysterious Underwater World," children's art produced by the Imagine Bus Project (reception Sat/8, 1-3pm). Sept 8-29.

Linc Real Art 1 Otis; 503-1981. Thurs-Sat,



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galleries

Opening

Robert Allen Fine Art 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. New works on canvas and paper by Stephen Duren (reception Thurs/6, 5:30-7:30pm). Sept 6-Oct 26.

Amersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt. "Capital (culture/media) punishment witness room," figurative drawings and mixed-media works on paper and can-

critic's choice: art

'Back to the Bay: An Exploration of the Marginal Zones of the San Francisco Bay'

Through Nov. 4, Yerba Buena Center for the Arts

It's easy to take San Francisco's bay for granted, especially if you commute across it every day. So it might surprise you to learn the real story about much of our bay-front land. The Center for Land Use Interpretation, a nonprofit research institute, examines 50 sites on this massive virtual tour, working its way around the waterfront from Mission Bay to San Jose, up to the Port of Oakland, and around San Pablo and Suisun Bay. Each stop along the route combines aerial- and ground-level photographs with a brief written explanation of how this particular piece of land has been altered from its natural state. The wording remains carefully neutral — the CLUI isn't making a positive or negative judgment about our land use — but "Back to the Bay" does try to psychoanalyze the waterfront as if it represented the Bay Area's collective unconscious. Maybe you already know some of the facts: that Oakland's port is the second busiest on the West Coast, or that Potrero Point is among the oldest continuously operating shipyards in the country. But it's something else to see from a bird's-eye perspective how many acres San Jose devotes to water reclamation and salt production, or that the Castro Point breakwater is made partly from sunken ships,



SAN FRANCISCO QUARRY (2001) BY THE CENTER FOR LAND USE INTERPRETATION

resting below the bay's surface but clearly visible from above. It's also surprising to realize how much of our waterfront is landfill (the bay has shrunk 40 percent since 1800) and how much of that landfill began as industrial dump sites. The moral of the story: feel free to fish off of the old Dumbarton Bridge or the Alameda waterfront, but don't eat too much of what you catch! Tues.-Wed. and Sat.-Sun., 11 a.m.-6 p.m.; Thurs.-Fri., 11 a.m.-8 p.m., 701 Mission, S.F. (415) 978-ARTS. For complete information on the films and public programs accompanying the show, go to www.yerbabuenaarts.org. (Lindsey Westbrook)

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noon-5pm (or by appt.). "Recent Infinity Net and Dot Paintings," work by Yayoi Kusama (reception Fri/7, 5-8pm). Sept 6-Nov 3.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt.). "Stations: A Gay Passion," works by Delmas Howe, Jerome Caja, and Samara Halperin (reception Fri/7, 6-9pm). Sept 7-Oct 6.

Meridian Gallery 545 Sutter; 398-7229. Tues-Sat, 11am-5pm. "Paintings from the Ghost Dance and Dragon Line Series," works by Robert Kostka (reception Thurs/6, 6-8pm). Sept 6-Oct 27.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5pm. "El Mes Latino Americano," mixed-media show; "Arias y Aragon," photographs by Andrias Arias and Susana Aragon (reception Mon/10, 7-9pm). Sept 7-Oct 13.

Museum West Fine Art 170 Minna; 546-1113. Mon-Wed, Fri-Sat, 9am-6pm; Thurs, 9am-7pm. "Two Person Show: New York Artists," works by Shawn Dulaney and Josette Urso (reception Thurs/6, call for times). Sept 6-Oct 13.

One Market One Market; www.ucsf.edu. Mon-Fri, 8am-6pm. "Art for Recovery," more than 50 works of art created by cancer and AIDS patients. Sept 10-Oct 6.

Pond 214 Valencia; 437-9151. Thurs-Sun, 3-8pm; also by appointment. "Face 2 Face II Face," a group show and performance series featuring works by Arreola and Jenné, Tommy Becker, Brent Goodman, Margarita Lara, Pepe Mar, Ann Hartford, and Nico Willbrandt (reception Fri/7, 6:30-9:30pm). Sept 7-Oct 5.

Presidio Alliance 563 Reger; 561-3993. Mon-Fri, 11am-3pm or by appt. "Second Annual Group Exhibition," works by various artists (reception Sun/9, 2-5pm). Sept 9-Oct 4.

project rm 49 Geary, Ste 440; 296-8405. Tues-Sat, 11am-5:30pm. "Alter Ego," paintings and works on paper by Jacek Sroka (reception Thurs/6, 5:30-7:30pm). Sept 6-29.

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Gardens," works by Alesha Fiandaca (reception Thurs/6, 5-8pm). Sept 6-29.

San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, noon-5pm. "Jack Stauffacher: The Years Away," works by the masterful printer-typographer (reception Fri/7, 6-8pm). Sept 7-Nov 2.

San Francisco Museum of Modern Art Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Lorene Anderson and Farrar Wilson and drawings by Amy Kaufman (reception Wed/S, 5:30-7:30pm). Through Sept 28.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm; Sat, by appt. Sculpture and paintings by James Lagiss (reception Fri/7, 5:30-7:30pm). Through Oct 5.

Shapiro 760 Market, Ste 248; 398-6655. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. Vintage photographs from the collection of Aron M. Mathieu (reception Thurs/6, 5:30-7:30pm). Sept 6-Oct 26.

Marcel Sitcoske 251 Post; 434-4804. Tues-Sat, 10am-6pm; Mon, by appt. Work by John Kalynnios (reception Sat/8, 5-7pm). Sept 8-Oct 13.

Student Center Art Gallery SFSU, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 11am-3pm. "3-D," an exhibition of 11 California sculptors (reception Thurs/6, 5-8pm). Sept 6-Oct 3.

Takada 251 Post; 956-5288. Tues-Sat, 11am-5pm. "Now and Then," paintings and sculptures by Seiji Kunishima (reception Thurs/6, 5-7pm). Sept 6-29.

Tercera Gallery 550 Sutter; 773-0303. Tues-Sat, 10am-6pm; Sun, noon-5pm. Recent paintings by H.A. Sigg. Sept 6-30.

381g 381 Guerrero; 255-1821. Wed-Sat, noon-6pm and by appt. New works by Andy Starkweather and Carlos Osuna (reception Fri/7, 7-11pm). Through Sept 22.

Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. New work by Amy Kaufman (reception Sat/8, 6-8pm). Sept 8-Oct 13.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, Sat-Sun, noon-5pm; Fri, 2:30-5:30pm; also by appt. "Nepal and Back," new prints by Terry Acebo Davis (reception Sat/8, 4-6pm). Sept 8-30.

Bay Area

Ardency Gallery 709 Broadway, Oakl; (510) 836-0831. Mon-Tues, Thurs-Sat, 8:30am-5pm. "Side Show," works by Angela Baker, Chris Papas, and Tara Tucker (reception Sat/8, 5-8pm). Sept 6-Oct 6.

Babilonia 1808 1808 Fifth St, Berk; (510) 549-1808. Wed-Sat, 11am-6pm. "Asian Waves," works by Don Ed Hardy (reception Sat/8, 6-9pm). Sept 8-Nov 3.

Bedford Dean Lesher Regional Center for the Arts 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). "Linda McCartney's Sixties: Portrait of an Era," photographs by Linda McCartney. Sept 11-Nov 4.

Gallery Piazza Arts and Culture Sausalito Pizazza Bldg, 819 Bridgeway, Sausalito; (415) 331-6711. Daily, 10am-7pm. "World of Bamboo," ceramics and photography by Wakako and Yukio Shimizu (reception Fri/7, 6-8pm). Fri/7-Sun/16.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. "Inside Editions," works by nine artists (reception Thurs/13, 6-8pm; collectors reception Oct 10, 7pm). Sept 6-Oct 12.

Millis College Art Museum 5000 MacArthur, Oakl; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. "True Grit: Seven Female Visionaries before Feminism," works by Lee Bontecou, Louise Bourgeois, Jay DeFeo, Claire Falkenstein, Nancy Grossman, Louise Nevelson, and Nancy Spero; "In Spite of Everything, Spring: Jacqueline Lamba 1910-93," works by the surrealist. Both exhibits run Sept 7-Oct 21.

Mussi Artworks Foundry and Gallery 729 Heinz Ave, Space 10; Berk; (510) 644-2735. Mon-Thurs, 10am-5pm (or call for an appointment). Sculpture and furniture by David L. Baughan; photographs by Paul Mahder (reception Sat/8, 6-10pm). Sept 8-Oct 5.

A New Leaf 1286 Gilman, Berk; (510) 525-7621. Wed-Fri, 11am-5pm; Sat-Sun, 10am-5pm. "Sit on Art 2001," contemporary furniture show (reception Sat/8, 3-5pm). Sept 8-Oct 14.

Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-5:30pm. "Hard Bodies," work by Michael Henry (reception Sat/8, 6-9pm). Sept 6-29.

Osher Marin Jewish Community Center 200 N. San Pedro, San Rafael; (415) 444-8000. Call for hours. "Djerba: The Jerusalem of Africa," photographs by Keren T. Friedman (reception Sun/9, 5-7pm). Sept 9-Oct 12.

Pro Arts 461 Ninth St, Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. "Census 2000: Asian Pacific Islander Americans," works by Asian Pacific Islander American artists (reception Thurs/6, 6-8pm; artists' talk Sat/15, 1pm). Through Oct 13.

Pusod 1808 Fifth St, Berk; (510) 883-1808. Tues-Sat, 11am-6pm. "Colored: Black 'n' White — Filipinos in American Popular Media, 1896-1907," exhibit of political cartoons and newspaper. Extended through Oct 31.

Red Oak Gallery 1891 Solano, Berk; (510) 527-3387. Mon-Sat, 10am-4pm. Sculptures and paintings by an anonymous group of artists (reception Fri/14, 6-8pm). Sept 10-Nov 30.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. www.therichmondartcenter.org. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "Mastermind," works by MFA graduates; recent paintings by Marianne Kolb; "The Way Our Hands See," works by Richmond Art Center's ART10 teens; "The Art of Healing - The Healing of Art," works by six printmakers (all receptions Sat/15, 3-6pm). Sept 8-Nov 9.

Ongoing

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat,

9am-1pm. "Le Temps de Vivre," North African sculptures and ceramics (reception Thurs/6, 6-8pm). Through Sat/15.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Sculpture, Drawings, and Works in Relief," works by various artists. Through Sat/8.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Neverland: New Paintings and Works on Paper," works by Timothy Cummings (reception Thurs/6, 5:30-7pm). Through Sept 29.

47 Geary Club Monaco 47 Geary; 984-9973. Call for hours. Abstract work by Gregg Bruno (reception Thurs/6, 4:30-8:30pm). Through Thurs/6.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 11am-5:30pm; Sat 10am-5pm. New work by Deborah Butterfield (reception Thurs/6, 5:30-7:30pm). Through Oct 6.

Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Bl'nik," drawings by Marco Maggi (reception Sat/8, 3-5pm). Through Oct 6.

Lexington Club 3464 19th St; 863-2052. Daily, 3pm-2am. "Flash and Blood," Jessie Trashed, member of Bay Area no-wave band the Subtinx, turned to her own music scene for her latest project. She loved the bands, but it was the audience members who really caught her interest. Her pictures make their pale skin seem to glow in the dark club interiors, and the fake blood dripping out of many of their mouths and noses is one of the few vivid colors in her mostly black-and-pale tableaux. The gore is just dress-up melodrama, of course, but it has a genuine intensity behind it. Trashed's photos present decay in different guises: sometimes anguished and cathartic, sometimes boring, sometimes spilling its guts, sometimes already purged and empty. Through Sat/15. (Westbrook)

Linn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm. "Theory or Faith." The artists in this exhibit gaze at the natural world and think about how spirituality influences their perceptions. Justine Cooper's enlarged black-and-white electronic micrographs take a close-up look at the human body. Cooper transforms the surface of an eyelid into a crawling moonscape where a single hair growing out of a follicle takes on the proportions of a hideous, giant worm. Her works demonstrate how difficult it can be to separate art and science at this intensely small scale. Through Sat/8. (Westbrook)

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10:30am-5:30pm. "Henry Moore: Works on Paper," drawings and color lithographs. "Rare Prints," linocuts and drypoints by the artist. Both exhibits through Sat/15.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "Murphy and Cadogan Award Exhibition," part one features Ellen Babcock, Aryeh Bernabei, Jason Lager, Seth Koen, Ellen Lake, Robert Linder, Heikie Liss, Dennis McNulty, Laura Splan, and Kathryn Ward (reception Wed/S, 5:30-8pm). Through Sat/8; part two runs Sept 14-Oct 13.

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "The Impact of Ylem: 20 Years of Art, Science, and Technology," works by 80 Ylem members (reception Thurs/6, 6:30-7:30pm). Through Sept 22.

Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "San Francisco Sites and Expeditions," projects by Loren Chasse, Gray, Kate Pocrass, Donna Schumacher, and Moriah Ulinskas (reception Nov 10, 5-7pm). Through Dec 15.

Vorpall 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Jesse Allen: A Retrospective," various works. Through Sat/15.

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Continued on page 100

Galleries

From page 99

Bay Area

Aguirre Gallery 480 East Fourth Ave, San Mateo; (650) 373-4977. Mon-Fri, 10am-5pm; Sat, 11am-3pm. "Lucienne Bloch: A Passionate Life," works by the artist. Through Sat/8.

Christensen Heller 5831 College, Oakl; (510) 655-5952. Tues-Sat, 11am-6pm; Sun, noon-5pm. "On That Note," prints by Cathy DeForest and Sherry Smith Bell, sculpture and paintings by Kayti Rasmussen. Through Sun/9.

NIAD Art Center 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm. "Summertime!" works by various artists. Through Fri/7.

Oakland History Room Oakland Public Library, 125 14th St, Oakl; (510) 238-3222. Mon-Tues, Sat, 10am-5:30pm; Wed-Thurs, noon-8pm; Fri, noon-5:30pm; Sun, 1-5pm. Rare photographs, programs, scrapbooks, postcards, and manuscripts from the Oakland History Room's collection. Through Sat/15.

21 Grand 21 Grand, Oakl; (510) 444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm. "Goat Song," painting and sculpture by Mike Perkin, J.D. Perkin, Julie Hodge, David McGraw, Norm Rosenberger, Selma Wintersteen, and Paul Schaap. Through Sun/9.

stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Behnar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Killing My Lobster Cracks the Code A Traveling Jewish Theatre, 470 Florida; 267-0642. \$10-15. Opens Fri/7, 8pm. Rins Fri-Sun, 8pm. Through Sept 30. The sketch comedy group takes on the world of statistics, adding film projections, security camera footage, and other multimedia elements to its stage show.

Sirena, Queen of the Tango Theater Rhinoceros, 2926 16th St; 861-5079. \$15-22. Previews Thurs/6-Fri/7, 8pm. Opens Sat/8, 8pm. Rins Wed-Sat, 8pm; Sun, 7pm (also Sun/16, Sept 23, 30, 3pm). Through Oct 6. El Teatro de la Esperanza and Theater Rhinoceros present playwright Guillermo Reyes's homage to film noir and telenovelas.

The Soprano's Last Supper Lavash Restaurant, Four Embarcadero Center; 1-800-944-5639. \$75 (includes dinner). Opens Fri/7, 7:30pm. Rins Fri-Sat, 7:30pm. Open-ended. This dinner theater production spoofs the HBO series.

'Tenth Annual San Francisco Fringe Festival' Various locations; 673-3847. All shows \$8 or less. Rins Thurs/6-Sun/16 (shows Mon-Fri, 7, 8:30, and 10pm; Sat-Sun, 1, 2:30, 4, 5:30, 7, 8:30, 10pm.) Go to www.sffringe.org for schedule. See Critic's Choice.

Vivien: The Triumph and Madness of Vivien Leigh Magic Theatre, Fort Mason Center, Ma-

critic's choice: stage

10th annual San Francisco Fringe Festival

Sept. 6-16, various locations

A contemporary, female Frankenstein; the radioactive "Beaverzilla"; Shakespearean queens; a hunky perfume squirter; a revisionist Little Red Riding Hood ... the San Francisco Fringe Festival is a decade old, and a swarm of unusual suspects are poised to make this year's edition a memorable one. The shows are short (almost all are an hour or less), cheaper than a movie (eight bucks max), and conveniently located, at the Phoenix II and Exit Theatres and, in the case of the four "Bring Your Own Venue" plays, in the Mission (New College Theatre, the Marsh) and the Financial District (outdoors, at Market and Sansome). An audience member's biggest challenge is, well, figuring out which of the 40-plus productions (launched by 53 groups and artists from the Bay Area and beyond) to attend; experienced Fringers plan their evenings around the back-to-back performances and settle in for the ride. Most of the shows target the funny bone; in addition, darkness, absurdity, poignancy, introspection, and the utterly bizarre turn up in just about every play on the roster. Just a few to take note of: local stars Liebe Wetzel and Lunatique Fantastique's latest puppet drama, *Brace Yourself*, about a man with polio; London's Rogues' Yarn Theatre Co.'s performance of the apocalyptic *Heart of Darkness*; *Lucid*, a play with wooden marionettes, from Canada's Peanut Butter Productions; and a "post-modern medicine show" presented by Colorado's Atomic Elroy. Frankly, there are too many shows to even mention, so check out the Web site; some shows (*The Condom*, *The Cucumber*, and *the Girl from Ipanema*) might draw you in on title alone. Mon.-Fri., 7, 8:30, and 10 p.m.; Sat.-Sun., 1, 2:30, 4, 5:30, 7, 8:30, 10 p.m. Call (415) 673-3847 or go to www.sffringe.org for a complete schedule. (Cheryl Eddy)

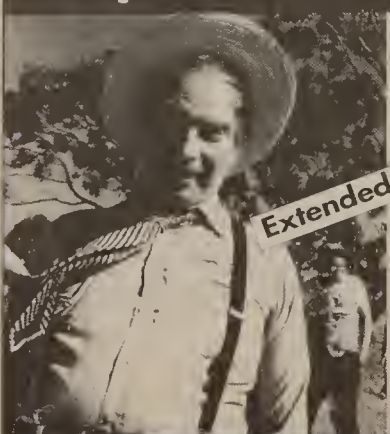


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rina at Laguna; 441-3687. Opens Wed/8, 8:30pm. Rins Wed-Sat, 8:30pm; Sun, 2:30pm. Through Oct 7. Janis Stevens portrays the Oscar-winning actress in this solo play.

Bay Area

By the Bog of Cats San Jose Repertory Theatre, 101 Paseo de San Antonio, San Jose; (408) 367-7255. \$20-44. Previews Thurs/6-Fri/7, Wed/12-Thurs/13, 8pm (also Wed/12, noon); Sat/8, 3pm; Sun/9, 2 and 7pm. Opens Fri/14, 8pm. Check www.sjrep.com for schedule. Through Oct 7. Holly Hunter stars in playwright Marina Carr's Ireland-set spin on Medea.

'Hecho en Califas Chicano-Latino Teatro Festival' La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. \$10-20. Thurs/6-Sat/8, 8pm (also, dance party Sat/8, 10pm); Sun/9, 7:30pm. (Also, Fri/14-Sat/15, 7:30pm, Mission Cultural Center, 2868 Mission, S.F.; (415) 821-1155). See 8 Days a Week, page 72.

Misalliance Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$24-40 (Tues, pay what you can). Opens Thurs/6, 8pm. Rins Tues-Thurs, 7:30pm (also Sept 20, 1pm); Fri-Sat, 8pm (also Sept 29, 2pm); Sun, 2 and 7pm. Through Sept 30. The Marin Theatre Company performs George Bernard Shaw's satirical comedy.

The Secret Garden Kofman Auditorium, 2200 Central, Alameda; (510) 864-2256. \$14-22. Opens Fri/7, 8pm. Rins Fri-Sat, 8pm; Sun/16 and Sept 23, call for times. Through Sept 23. Alameda Civic Light Opera performs Frances Hodgson Burnett's classic tale.

36 Views Roda Theatre, 2015 Addison, Berk; (510) 647-2949. \$10-54. Previews Fri/7-Sat/8, Tues/11, 8pm; Sun/9, 7pm. Opens Wed/12, 8pm. Rins Tues, Thurs-Sat, 8pm (also Sat/15, Sept 20, 22, 29, Oct 4, 13, 18, 27, 2pm; no show Sept 21); Wed and Sun, 7 (also Sun, 2). Through Oct 28. Berkeley Rep performs Naomi Iizuka's play about a Japanese pillow book.

Ongoing

Avow New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$18-35. Wed-Sat, 8pm; Sun/9, Sept 23, Oct 7, Oct 14, 2pm. Through Oct 20. Two good Catholics, Tom (Bill Smart) and Brian (Scott Cox), ask their parish priest to oversee their wedding vows, planning together to raise the child of Brian's unwed pregnant sister Irene (Donna Trousdale Berry). But Father Raymond (Bruno Kanter) refuses, urging celibacy instead. Competing commitments to love and traditional authority spark crisis in two directions, as the more self-doubting Tom considers a celibate life, and a lonely Father Raymond reels from his encounter with an irate, and equally solitary, Irene. Lean, frequently sharp and funny, Bill C. Davis's play ends up being an engaging melodrama despite a thin first act. Its firm if conflicted relationship with the Catholic church amounts to an insider's liberal plea. There's some clutter in the strictly utilitarian set and the gratuitous pop music transitions, but director Christopher Jenkins manages his actors with precision and economy. (Avila)

Beatbox: A Raparetta Theater Artaud, 450 Florida; 621-7797. \$25. Wed/5-Sat/8, 8pm (also Wed/5-Fri/7, 4pm; Sat/8, 3pm). This hip-hop musical hybrid by Dan Wolf and Tommy Shepherd, written completely in rhyme and frequently accompanied by live beatboxing and DJ Raw B, finds its groove at the get-go. Set in and around an inner-city alley, the piece focuses on a group of aspiring young performers and artists who are using their skills to pull themselves up while creating their own sense of family. Despite some occasionally ingenious rhymes, the script is pretty cardboard-flat and heavy on platitudes. But whenever the show beats or dances, it takes flight. Musically the show rocks. Keith Pinto's dazzling choreography for himself and an ensemble of dancers ignites the house, and the dynamic staging by

Wolf and Gendell Hernandez shines with visual and rhythmic flair. It's a pleasure to see a young company already brimming with so much talent, craft, and discipline; when its members let it rip, they make a far more eloquent case for hip-hop as a force of peace, power, and beauty than the one-dimensional script does. (Rosenstein)

The Eddie Lounge Dinner Show Faz Restaurant, 161 Sutter; 1-866-468-3399. \$60-85 (includes dinner). Opens Fri/7, 7pm. Rins Fri-Sat, 7pm. Open ended. This dinner theater show is about a lounge act struggling to find a steady gig.

Goldilocks Eureka Theatre, 215 Jackson; 255-8207. \$15-25. Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. Through Sun/16. 42nd Street Moon performs a musical about a stage actress forced to star in one of the earliest motion pictures.

Groucho: A Day in the D'Elia Soup Venue 9, 252 Ninth St; 289-2000. \$12-15. Thurs/6-Sun/9, 8pm. Writer-performer Tina D'Elia's solo show starts with a delicious conceit: faced with a Cinco de Mayo that includes dinner with her visiting grandparents from Colombia, a mother begging her not to come out to the conservative older folks, an uber-butch girlfriend who's supposed to stay closeted for the night, and a pressing meeting with a police official to discuss hate crimes, over-stressed Latina lesbian activist Tina does the only sensible thing: she begins channeling Groucho Marx. It's a wonderfully rich idea that allows D'Elia to satirize old-school misogyny and racism while simultaneously portraying Tina's own closeted self, her conflicted relationship to her powerful sexuality, and her repressed sense of anarchy. Unfortunately, it's also just about the evening's only joke, and the halting pace of D'Elia's performance and of Ellen Sebastian Chang's direction squashes some potentially hilarious moments. D'Elia is clearly a talented performer, but the writing never adds up to much, and scenes that should be tours de force — like a family group-therapy session

— pass by as sparkless as Groucho's unlit cigar. (Rosenstein)

Heaven Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25 (Thurs, pay what you can.) Thurs-Sat, 8pm; Sun, 7pm. Through Sept 29. Actors Theatre of San Francisco kicks off its 13th season with George F. Walker's play set on an urban park bench.

Late Nite Catechism Union Square Playhouse, 340 Mason; 877-FUNNY-NUN. \$39. Wed-Sat, 8pm (also Sat, 5pm); Sun, 3pm. Open ended. Maripat Donovan stars as a nun teaching an adult catechism class.

• **The Merry Wives of Windsor Golden Gate Park**, West of the Conservatory of Flowers; 422-2222. Free. Sat-Sun, 1:30pm. Through Sept 30. The San Francisco Shakespeare Festival's 10th season of free Shakespeare in the park showcases a saucy comedy of husbands and wives. First performed in 1604, the play brings back Shakespeare's popular wayward knight, John Falstaff (Robert Sicular), at the behest of Queen Elizabeth I, who reportedly wished to see him make love not war. Here Falstaff schemes to wrest riches from two of Windsor's leading citizens by pitching woo to their wives, Mistresses Page (Kay Kostopoulos) and Ford (Elizabeth Carter). Too clever for Sir John, the women quickly uncover his plan and succeed in having their own way with him. An excellent cast — anchored by the theatrical girth of Shakespeare's best rascally knave, expertly wrought by Sicular — together with director Joan Mankin's lively staging make this fun (if longish) play sail along rather effortlessly. (Avila)

• **Midnight Brainwash Revival 312 Connecticut**; 248-1918. \$10-20. Thurs/6-Sat/8, 8pm; Sun/9, 7pm. foolsFURY presents the West Coast premiere of Kirk Wood Bromley's 1999 off-off-Broadway musical millennial meltdown. When Moab's local patriarch vanishes, his will leaves estranged son Kyrin (Nick Hoffa) in charge and beloved daughter Serena (Cat Thompson) out. Enter Mordecon (Stephen Jacob), hometown nerd gone bad — very, very bad. The family land stands threatened with an ecological disaster of apocalyptic proportions as Kyrin considers selling the estate to pure evil. This main plot serves as foundation for a sprawl of subplots, in the style of a Shakespearean comedy with a Southwestern accent. As a dozen more characters cross the stage, a brilliant barrage of wordplay and low comedy greet the audience amid the chibiastic rumblings of the natives. The acting, if uneven, features exceptional work, and the handful of songs are both catchy and prudently short. However, the biggest surprise in this enjoyable production is Bromley's sparkling script, written as a theatrical countdown to Y2K and ably polished in collaboration with director Ben Yalom and cast. (Avila)

• **Save it for the Stage: The Life of Reilly New Conservatory Theatre Center**, 25 Van Ness; 861-8972. \$20-35. Wed/5-Sat/8, 8pm; Sun/9, 2pm. Charles Nelson Reilly's new solo performance is an often hilarious showcase for a born raconteur. Unlike many who mine their own lives for material, Reilly has had a truly theatrical existence, from his nightmarish Swedish family ("I grew up in an Ingmar Bergman film," he says) to his star-studded adventures in New York and Hollywood. The show's first act is beautifully crafted by Reilly and cowriter-director Paul Linke to tell the story of an odd little Bronx boy who emerges from a deeply painful and chaotic home life to become a comic star of stage and screen. The evening loses some narrative momentum during its second half, but this septuagenarian's bubbling energy never flags. He exercises masterful control of an audience, and weaves the loose threads of a tremendously rich life into a dazzling seriocomic tapestry. (Rosenstein)

The Seven Thick House, 1695 18th St; 401-8081 or www.thickdescription.org. \$10-20. Thurs-Sun, 8pm. Through Sun/16. See "Seven Out," page 55.

Shoppers Carried by Escalators into the Flames Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Wed-Thurs, pay what you can). Extended run: Wed/5-Sun/9, 8pm. We

met the Cassandra family in Denis Johnson's first play, *Hellhound on My Trail*, and they're back in this second in a trilogy he's writing for Campo Santo + Intersection. As their name implies, the Cassandras hover somewhere between myth and tabloid tall tale, a strange blend of Sam Shepard, Aeschylus, and *Cops*. The play is set in Grandma's Ukiah house, which could well be the House of Atreus with cheap wood paneling: Cass (Sean San José) has returned home to touch his painful roots and dry out in rehab. His deeply depressed father (Michael Torres) scarcely leaves the security of his Elvis-on-black-velvet bedroom. And the never silent Zenith TV seems to be speaking everyone's unspoken thoughts. Johnson often stumbles in working in an extended dramatic form, but there are also resonant flashes when you feel the tragedy of worthy people becoming terribly lost, reduced from owning and working the land to merely watching the American dream slip by them on pay-per-view. (Rosenstein)

Simply Barbra: The New Farewell Tour New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-30. Wed-Sat, 8pm; Sun, 2pm. Through Sun/16. Steven Brinberg performs his solo show that pays tribute to Barbra Streisand.

Bay Area

Comedy of Errors La Val's Subterranean Theater, 1834 Euclid, Berk; (510) 234-6046. \$12. Thurs-Sat, 8pm. Through Oct 6. Subterranean Shakespeare sets the Bard's play in 1930s Hollywood.

Falsettos Larkspur Cafe Theatre, 500 Magnolia, Larkspur; (415) 924-6107. \$15-18. Fri/7, 8pm; Sat/8, 2pm. Hoochi-Doo Productions presents a musical about what happens when a father leaves his wife and son for another man.

Hamlet Forest Meadows Amphitheatre, Dominican University, San Rafael; (415) 499-4488. \$12-20. Fri-Sun, 8pm (also Sun, 4pm). Through Sept 29. The Marin Shakespeare Company performs the Bard's tale.

• **Winesburg, Ohio: Tales of the Grotesques New venue: Julia Morgan Center for the Arts**, 2640 College, Berk; (510) 655-0813. \$20-22. Opens Thurs/6, 8:30pm. Runs Wed-Sat, 8:30pm; Sun, 5pm. Through Sun/16. Sherwood Anderson is one of those "footnote" writers who tend to fade in your consciousness after high school, often remembered more for their contemporary influence than for the lasting value of their work. But Word for Word's current coproduction with the Shotgun Players makes a substantial case for Anderson's masterpiece. The novel, a collection of 24 interconnected short stories, gives a prismatic vision of a small town edging uncertainly into the 20th century. This production stages four of the stories, seemingly less for any logical congruence than as an emotional progression of characters increasingly betrayed by their dreams. Clive Worsley does standout comic work as the title character in "A Man of Ideas," and Beth Donohue is brilliant as a bright young woman whose desperate hunger for love drives her to bitter consequences. Director Delia MacDougall crafts these brief, even jagged vignettes into a hypnotic whole. (Rosenstein)

dance

'Past, Present, and Future: Wishing Moon' Japantown Peace Plaza, Post at Webster; 357-1817. Fri, 12:30pm. Free. (Also Sat, 12:30pm, Yerba Buena Gardens, Fourth St at Mission.) Mary Sano Studio of Duncan Dancing presents a work that commemorates the 50th anniversary of the San Francisco Peace Treaty; other performers include the Hosenko Dance Company, classical Japanese dancers led by Rokushige Fujima, and musician Osamu Kitajima.

Rosy Co Yerba Buena Center for the Arts Theater, 700 Howard; 392-4400. Thurs-Sat, 8pm; Sun, 2pm. \$28-35. See 8 Days a Week, page 72. **'The Tenth'** Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Fri-Sat,

8pm. \$21-40. Purple Moon Dance Project marks its 10th anniversary with an evening of new works, retrospective pieces, and performances by special guests LOUI and Voices: Lesbian Choral Ensemble.

Bay Area

'Cry, the Comfort Woman Tragedy' Marin Center Showcase Theatre, Avenue of the Flags, San Rafael; (415) 472-3500. Sat, 8pm. \$20. Jong Lee and the North Bay Korean Dance Company express the struggles of Korean woman during World War II through dance and theater.

'Dance, the Spirit of Cambodia' Zellerbach Hall, Bancroft at Telegraph, Berk; (510) 642-9988. Sat, 8pm; Sun, 3pm. \$20-32. Dancers from the Royal University in Phnom Penh perform classical Khmer court and traditional folk dances.

performance

'Decreation: Fight Cherries' Logan Galleries, California College of Arts and Crafts, 1111 Eighth St; 551-9210. Thurs-Sat, 8pm. Through Sat/15. \$15. See 8 Days a Week, page 72.

'Edge' Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Sun, 8pm. \$5-10. Artist in residence Miriam Kronberg presents a staged reading of the first act of her work-in-progress play about a woman and her two teenage daughters.

'Fourth Annual Model Search: The Best of Female Illusionists' SomArts, 934 Brannan; 563-2007. Sat, 7:30pm. \$20-25. Female illusionists compete in swimwear, evening gown, spokesmodel, and catwalk categories. **Rita Moreno Plush Room**, 940 Sutter; 885-2800. Wed-Sat, 8pm (also Sat, 10:30pm); Sun, 3pm. Through Sept 22. \$35. The Oscar-, Emmy-, Tony-, and Grammy-winning performer sings standards and personal favorites.

'Odeon Puppetry Extravaganza' 3223 Mission; 648-8627. Thurs, 10pm. \$5. The Odeon Bar celebrates "Puppet September" with a series of shows; this week, the Shadow Circus Creature Theatre performs "disturbing puppet shows for a disturbing world." **'Spirit of Zen'** Grulm Court, Asian Art Museum, Golden Gate Park (near 10th Ave at Fulton); 379-8800. Wed, 7pm; Sat-Sun, 2pm. \$4-7. Artists Rolf Julius and Hans Peter Kuhn present two site-specific performances in conjunction with the museum's exhibit "Zen: Painting and Calligraphy, 17th-19th Centuries."

'Til Friday' Club Rendez-Vous, 1312 Polk; 673-7934. Fri, 10:30pm and midnight. Free. Cock-

atiela and Gypsy host this every-other-week "drag assault;" this week's theme is "The Eighties Show II: Back By Popular Demand." **'True West'** San Francisco State University, Studio Theatre, 1600 Holloway; (415) 338-2467. Wed-Sat, 8pm; Sun, 2pm. \$2-5. San Francisco State College of Creative Arts presents Sam Shepard's play about two brothers.

Bay Area

'Chair'oscurio: Music and Poetry in 17th Century Italy' St. John's Presbyterian Church, 2727 College, Berk; (510) 528-1725. Sat, 8pm. \$19-22. (Also, St. Gregory Nyssen Church, 500 De Haro. Sun, 4pm.) The San Francisco Early Music Society hosts this concert by Musica Pacifica.

'Circus Proboscis: A Sneeze of Freaks' Wildcat Studio, 2525 Eighth St, Berk; (415) 662-6826. Fri-Sat and Sat/15, 8pm. \$10. Karen Penuelos presents her "earnest confusion of actors, singers, dancers, and clowns."

'Dances of the Sacred Serpent' San Anselmo Playhouse, 27 Kensington, San Anselmo; (415) 479-3892. Sat, 8pm. \$10-20. Le'ema

Kathleen Graham headlines a performance praising — and featuring — snakes.

'Know Nothing Family Zirkus/Zideshow' Stork Club, 2330 Telegraph, Oakl; (510) 435-1665. Wed, 9pm. \$5. (Also, 21 Grand, 21 Grand Ave, Oakl; (510) 444-7263. Fri, 9pm. \$10.) The New Orleans group performs a shocking circus-style show.

'Literature Without Borders' Pro Arts, 461 Ninth St, Oakl; (510) 525-3948. Fri, 5:30pm. Free. Bay Area women authors read, sing, and perform poetry and prose.

'When a Woman's Fed Up' Paramount Theater, 2025 Broadway, Oakl; (510) 465-6400. Wed-Fri, 8pm; Sat-Sun, 3pm (also Sun, 7:30pm). \$21-32. This "gospel theatrical production" is by David Payton and features singer Lenny Williams.

comedy

Bay Area Theatresports Bayfront Theater, Fort Mason Center, Marina at Laguna; 474-8935. Fri-Sat, 8pm. "True Fiction Magazine"

Continued on page 102

don't make me look too psychotic

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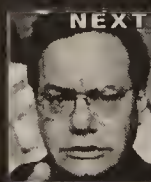
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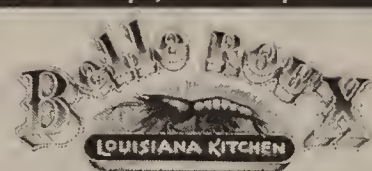
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film

calendar

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Comedy

From page 101

performs, \$15 (call 415-824-1559 for these shows). Fri-Sat, 10:30pm: "Eat the Apple" starring the women of BATS, \$7. Sun, 8pm: "Micetro" improv show, \$6.
Brainwash Cafe 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.
Cobb's Comedy Club 2801 Leavenworth; 928-4320. Thurs-Sun, 8pm (also Sat-Sun, 10pm): Greg Proops, Scott Silverman, Bruce Cherry, call for price.
848 Community Space 848 Divisadero; 541-5610. Fri, 8:30pm: "Hyena Comedy Show-

case," \$6. Mon, 8:30pm: "Monday Night Gay Comedy Showcase" with host Cheryl Vendetti and performers Janis Lipton, Tessie Chua, and Bridget Schwartz, \$8.
Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.
The Mock Cafe 1074 Valencia; 826-5750, ext 2. Fri, 9pm: preshow with Mike Spiegelman, \$7; 10pm: sketch comedy, \$7. Sat, 9pm: stand-up open mic \$7; 10pm: "Mock All-Star Comedy Showcase," \$7.
One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettes, free.
Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: San Francisco "Comedy Beat," with comedy, improv, and music, \$7.
Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy with hosts Tony Sparks and Tom Smith, free.

Bay Area

Blakes 2367 Telegraph, Berk; (510) 848-0886. Tues, 9:30pm: "Heuristic Squelch Comedy Night" featuring Jim Short and Rob Cantrell, \$5.
Cafe Eclectica 1309 Solano, Berk; (510) 527-2344. Sat, 8pm: "SF Improv," free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Mills College 5000 MacArthur, Oak; (510) 430-2236. Poet Mei-Mei Berssenbrugge reads, 5:30pm, free. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry slam with host Charles Elik, 8:30pm, \$5.
Brainwash Cafe 1122 Folsom; 864-3842. "Spoken Word Salon," hosted by Diamond Dave Whitaker, 8pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry" with Youth Speaks and open mic, 7:30pm, \$2.
Thursday: Café 1428 1428 Alice, Oak; (510)

239-2239, ext 2899. "Poet Skool! The Afro-NeoPolyTan Poetry Series," with host Paradise Freejahlove, 7-10pm, free. Unitarian Center 1187 Franklin; 338-2227. The Poetry Center presents an evening with C.S. Giscombe and Ishmael Reed, 7:30pm, \$7. Doe Library UC Berkeley, Berk; (510) 642-0137. "Lunch Poems" reading featuring UC Berkeley poets, 12:10pm, free.

Friday: Yakety Yak 679 Sutter; 351-2090. "Friday Night Poetry at the Yak," hosted by Vernon Small, 7:30pm, free. Rockin' Java 1821 Haight; 831-8842. Under 21 open mic, 6-9pm, free. Unitarian Center 1187 Franklin; 552-9261. "Celebration of the Word: Bringing Together Generations of Poets" featuring the 2001 National Poetry Slam Champion, Mayda del Valle, San Francisco Poet Laureate Janice Mirikitani, and more, 8pm, \$15-25. Timken Lecture Hall CCAC, 1111 Eighth St; 551-9278. Small Press Traffic presents a celebration of its archive (6pm) and a reading with Mei-Mei Berssenbrugge and Chris Tysh (7:30pm), \$5-10. Escape from New York Pizza 333 Bush; (510) 841-6820. "Poetry and Pizza" reading with Terry Ehret and Valerie Berry; proceeds benefit Sixteen Rivers Press, 7:30pm, \$5.

Saturday: Berkeley Art Center 1275 Walnut; (510) 527-9753. "Rhythm and Muse" reading with Gabriella Ballard, 7pm, free. MLK, Jr. Civic Center Park MLK Jr Way at Center, Berkeley; (510) 526-9105. "Watershed Environmental Poetry Festival" featuring Gary Snyder, Maxine Hong Kingston, Robert Hass, and more, noon-5pm, free.

Sunday: Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," with featured reader and open mic, 8pm, free. Café du Nord 2170 Market; 861-5016. "Holy Titt-clamps Presents Boys Club: Queer Male Spoken Word" with featured readers Justin Chin, Jaime Cortez, and Deep Dickollective, hosted by Larry-bob, 3pm, \$3.

Monday: Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free. Notes from Underground 2399 Van Ness; 928-8904. "Celebration of the Word," with host Jeanne Powell and featured reader Camincha, 7pm, free. Café de la Paz 1500 Shattuck, Berk; (510) 843-0662. "Poetry Nitro" featuring Lucy Lang Day, 7pm, free.

Tuesday: Mechanics' Institute 57 Post; 393-0100. "Mechanix Poets: Poetry Workshop and Reading Group," 6:30pm, free. Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free. Bird and Beckett Books and Records 2788 Diamond; 586-3733. Copus featuring Royal Kent performs music and poetry, 7:30pm, free.

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film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, Anthoni Patel, and Chuck Stephens. Film intern is Alec Nevala-Lee. See Rep Clock and Movie Clock, in Film listings, for theater information. Due to the Labor Day holiday, theater booking information was incomplete at press time.

Cinemayaat Arab Film Festival

The fifth annual Cinemayaat Arab Film Festival takes place Sept 6-16. Venues are the Roxie Cinema, 3117 16th St, SF; Fine Arts Cinema, 2451 Shattuck, Berk; and Towne Theater, 1433 the Alameda, San Jose. Tickets are \$7-9; for more information call (415) 564-1100 or go to www.aaf.org. All times are pm unless otherwise noted. For commentary see "Cinemayaat 2001," in A&E.

Continued on page 104

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'Resfest 2001'

Thurs/6–Sat/8, Palace of Fine Arts

When Res Media Group first started its touring festival of pillated odds and ends some five years back, the digi-revolution was still consigned solely to the underground. A well-publicized Danish manifesto and a *Blair Witch Project* later, however, it's nigh impossible to avoid the low hum of camcorder auteurs and desktop Disneys jockeying for "next big thing" status. The public may finally have embraced all of those ones and zeros, but don't think the ubiquity of digital filmmaking has made the annual Resfest tour any less of an event. It's still the best place to get a glimpse of what will be the medium's norm a few years down the road, and the 2001 edition promises a little something for everyone. Anime fanatics will salivate over Mamoru Oshii's *Blood: The Last Vampire*, the first all digitally produced Japanimated feature; it details the exploits of a teenage schoolgirl who has a bone to pick with the undead (after you watch this pixie dispatch demons with somber efficiency, any resemblance to a certain cult TV show seems coincidental). Music junkies of all stripes can get a healthy dose of "Cinema Electronica," a program highlighting the crème de la crème of digitized music videos from Gorillaz, Fatboy Slim, Radiohead, and others. Hip-hop fans will be freakin' in their seats to the electric boogaloo of *Scratch*, a digital vérité film by Douglas Pray (*Hype!*) devoted to internationally renowned DJs who rock two turntables sans a microphone (including Bay Area stalwarts Invisibl Skratch Piklz). And, of course, those who like short-shorts get a whopping five (!) programs of brief bits ranging from the hallucinogenic to the deco designed. 3301 Lyon, S.F. (415) 567-6642. See Rep Clock for the schedule. (David Fear)



Cinemayaat

From page 102

Thurs/6

Roxie Poetical Refugee 7:15.

Fri/7

Roxie "New Women Student Filmmakers from Lebanon and the UAE" (shorts program) 5:15. City Dreams 7. The City with "The Eternal Cycle" 10.

Sat/8

Roxie "Children's Program": The Jar, a Tale from the East with "The Last Show" 1. "Moroccan Shorts: I" 3:15. The Gulf War, What Next? 5:15. No Man's Love with "The Door" 7:30. Ali Zaoua with "The Wall" 10. Towne The City 4. La Faute a Voltaire 6:15. The Night with "They Were Here" 9:15.

Sun/9

Roxie "Moroccan Shorts: II" 12:30. "Portraits of Strong Women: Algeria and Iran": Iranian Journey and A Female Cabby in Sidi Bel-Abbes 1:45. Jerusalem's High Cost of Living with "Palestine Is Waiting" and "Still We Struggle" 4. The Night with "They Were Here" 6:30. The Dream and On the Sand, Under the Sun 9:15. Towne City Dreams 1. Ali Zaoua with "The Wall" 3:40. No Man's Love 6:15. Closed Doors 8:15.

MadCat Women's International Film Festival

The fifth annual MadCat festival takes place through Sept 27. Venues are El Rio, 3158 Mission, SF. (415) 282-3325; Artists' Television Access, 992 Valencia, SF. (415) 824-0603; and New PFA Theater, 2575 Bancroft, Berk. (510) 642-1412. For information on tickets and specific programs go to www.somaglow.com/madcat. All times are pm unless otherwise noted. For an interview and commentary see "She Said, She Said" and "Welcome to the Dollhouse," in A+E.

Thurs/6

ATA "An Uneasy Feeling about It" 8.

Fri/7

PFA "Rebels with a Cause" 7. "Is This Desire" 9.

Sun/9

PFA "In Search of Home" 7.

Tues/11

El Rio "Is This Desire" and "In Search of Home" 8:30.

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Opening

Bad Company First love starts off sweet but quickly goes horribly awry in this French drama from director Jean-Pierre Améris. Sheltered 14-year-old Delphine (Maud Forget) meets Olivia (Lou Doillon) on the first day of school, and despite their differences — Delphine is small and timid, with wealthy, concerned parents; the dramatic Olivia is at least two feet taller, wears waist-length dreadlocks, and comes from a shattered family — they soon become best friends. "You're my reincarnation," Olivia announces to Delphine; soon the girls are dating boys who are also best friends. But Delphine is not as worldly as Olivia, and her relationship with her boyfriend — the lizardy Laurent (Robinson Stévenin) — soon becomes the most important thing in her life, so much so that she's willing to let Laurent essentially pimp her and Olivia out to help fund a dreamed-about trip to Jamaica. Obviously, this could make for some tacky viewing, but the characters — particularly the two girls, who are wonderfully, believably complex — prevent the salacious story line from turning *Bad Company* into anything exploitative. (1:38) **Rafael.** (Eddy)

• **Dead or Alive** See "Destroy All Masters," in A&E. (1:44) **Four Star.** **The Musketeer** This version of the oft-filmed Dumas tale attempts to lure in the kiddies with "hip" *Crouching Tiger, Hidden Dragon*-style fight scenes. (1:45) • **'New Portuguese Cinema'** See "O Fantasma," page 45. **Yerba Buena Center for the Arts.** **Our Lady of Assassins** See "Dead Again," in A&E. (1:41)

• **Pola's March** Jonathan Gruber's documentary looks at World War II through the eyes of his grandmother, Pola Susswein, a Holocaust survivor living in Israel who bravely decides to return to her home country, Poland, for the first time in more than 50 years. Pola's a character — she speaks six languages and works at a care center for the elderly ("people who aged faster than I," she explains). After much consideration she decides that the trip (which she makes with 200 Jewish students) is important because not only does she want to face her past, but she also recognizes that she is a valuable resource as one of the "last living links to the Holocaust." As Pola shares memories of living as a teenager under Nazi rule, the group travels to Warsaw, Kraków (Pola's hometown, where she delightedly visits her family's former residence), and several concentration camps, including Auschwitz. While the sights are grim and the recollections painful ("Every day in the camps would take a year to describe," she says), Pola's sprightly courage lends *Pola's March* a hopeful tone; it's an inspiring survivor's story, and it offers a bracing, not-often-seen perspective on World War II. (1:10) **Congregation Beth Israel.** (Eddy) • **'ResFest'** See Critic's Choice. **Palace of Fine Arts.**

Rock Star Judging from the ads, shouldn't it be called *Rawk Star*? (1:47)

Soul Survivors A college kid is caught between life and death, with *Flatliners*-ish consequences. (run time not available)

Two Can Play That Game Hell hath no fury like a woman scorned. (1:30)

Ongoing

• **Adventures of Felix** (1:35)

All Over the Guy (1:32)

America's Sweethearts (1:46)

American Outlaws (1:35)

American Pie 2 *American Pie 2* rings so many variations on its hugely successful predecessor that one can imagine its planning stages in some smoke-filled Hollywood room: "What bodily fluid should Stifler swallow this time? Where can we cram this trumpet?" Like its surprisingly effective precursor, this hormone-soaked sex comedy is about twice as well made as the genre

requires, but it's still something of a let-down. The first movie tapped a bottomless well of virginal teenage anxieties, so the gags were funny and excruciating at the same time; the new installment revisits its characters on the summer after their freshman year in college, and the undercurrent of desperation is gone. Accelerating post-*Pie* careers reduce most of the female roles to walk-ons, but happily Alyson Hannigan's flutist sees more screen time, while Seann William Scott's Stifler devours everything in sight, including urine, the scenery, and Jason Biggs's lips. (1:40) (Nevala-Lee) **American Rhapsody** The opening reel of *An American Rhapsody*, in which a Hungarian husband and wife (Tony Goldwyn and Nastassja Kinski) plan to escape from 1950s Budapest with their two young daughters, could send some viewers running for cover: the somber black-and-white cinematography all but oozes restraint and good intentions. But after an accident forces the family to leave their infant daughter behind the Iron Curtain, the film becomes surprisingly absorbing, as it follows young Suzanne (first played by a mesmerizing little girl named Kelly Endres Banlaki and then by *Ghost World*'s Scarlett Johansson) as she struggles through her divided childhood in Hungary and America. In her directorial debut, veteran editor Eva Gardos makes an

intelligent, well-crafted film from her own life story, though some unfocused characters and a truncated third act prevent it from cohering into something truly compelling, and its shorthand approach to

emotions and tensions fails to provide much insight into so complex a family. (1:47) (Nevala-Lee)

• **The Anniversary Party** Jennifer Jason Leigh and Alan Cumming's codirected fea-

ture has every possible indicator of industry-centric navel gazing. Yet *The Anniversary Party* is, if not entirely unindulgent, consistently more incisive and barbed than

Continued on page 106

**"Amazingly sexy...
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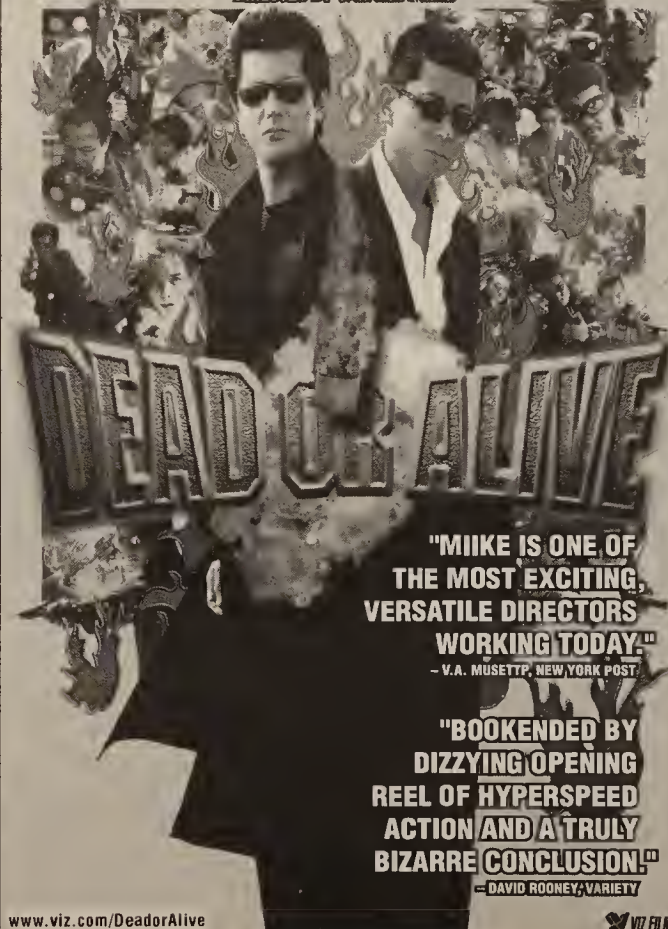
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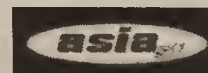
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Ongoing

From page 105

whiny-ass. The writer-directors play a power couple (he's a bad-boy Brit novelist about to helm his first movie, she's an established star) celebrating their sixth wedding anniversary with a couple dozen friends, coworkers (including an "it girl" actress played by Gwyneth Paltrow), and asses that require kissing. But the pretense of happy domesticity is just that. Most of *The Anniversary Party* is deftly paced, staged, and observed. Its neutral tone renders insights that might have been heavy-handed all the more subtly damning — and on occasion hilarious. (1:55) (Harvey)

Apocalypse Now Redux Never a breezy trip to the picture show, Francis Ford Coppola's epochal ode to the smell of napalm in the morning has now been stuffed with enough cutting-room-floor bits to make for a three-hour-plus running time. The added material, which includes a make-out session with the Playboy Bunnies and the legendary "French Plantation" sequence (plus more of Marlon Brando yammering on), is nice to get a gander at, even if it throws off the pac-

ing and focus and violates the cardinal rule of "never get off the boat." The new *Apocalypse Now* may emerge as a tad more political, lascivious, and explicitly comedic (see Robert Duvall's further extrapolation on the "Charlie don't surf" theme), but the rightly excised footage seems better suited for DVD bonus duty than for simply being shoe-horned back into the film. (3:17) (Macias)

• **Bread and Tulips** At the start of Silvio Soldini's *Bread and Tulips* housewife Rosalba (Licia Maglietta) is left behind by a tour bus, and her husband chews her out over the phone. Rosalba hitches a ride home, but when she reaches their hometown, she keeps on driving and doesn't stop until she finds herself in Venice. The film hints at the reasons behind Rosalba's flight, but Maglietta's face is what sells it. Her beauty is still there, but we can see how a long marriage and two teenage sons have begun to change it into something rather plain and ordinary; we don't even realize how much this marriage has worn her down until we see her in Venice, where she blooms. Soon after her arrival Rosalba encounters the usual mix of curious characters — charming, but fairly standard — but about a third of the way into the picture a character appears who simply tucks the movie under his arm and carries it off. He's a private eye named Constantino (Giuseppe Battiston) whom Rosalba's husband has hired to track down his wife, and his scenes have a kind of slapstick innocence that lends a much needed comic counterpoint to the main story. *Bread and Tulips* stands as a rebuke to the flood of dull, "life-embracing" movies that lack the courage to embrace even the possibilities of their own medium. (1:44) *Rafael*. (Nevala-Lee)

Brother (1:53)

Bubble Boy (1:39)

Captain Corelli's Mandolin When WWII comes to the Greek island of Cephalonia, a young woman (Penelope Cruz) engaged to a rebel soldier finds herself passionately drawn to a music-loving captain (Nicholas Cage) in the occupying Italian army. Surprisingly (!), they fall in love. The phenomenally popular novel by Louis de Bernières gets the patented Miramax foreign film-lite treatment, wherein travelogue scenery and faux neorealist peasant charm provide trite

exoticism and pass over dramatic scope. It may be nitpicking to point out Cruz's clashing Spanish lilt or Cage's straight-from-the-Chef-Boyardee-can-Italian accent when, frankly, the film's geography and sense of ethnicity are moot points at best; this is flavorless, characterless Mediterranean mush safe for even the most timid of uncultured palettes. Director John Madden (*Shakespeare in Love*) lays on the sap thick enough to keep romance junkies waist-deep in damp hankies, but for a movie that seemingly hits the right notes, *Captain Corelli's Mandolin*'s tune sounds surprisingly flat. (2:09) (Fear)

Cirque du Soleil: Journey of Man (1:38) *Metrotron* Imax.

• **The Closet** (1:25)

• **Come Undone** Retitled to something vaguely sexier than its original *Presque rien*, this first feature by French writer-director Sébastien Lifshitz is yet another gay Euroyouth coming-out saga. But it's also much more than that; the usual wish-fulfillment horn-doggery is displaced by compelling, ambiguous hints of chronic depression, family dysfunction, and possible mental illness. Arriving in a beachside town to spend the summer with his hypochondriac mother and two sisters, moody Mathieu (Jérémie Elkaim) is at first delighted to find romance in the person of *très* cute, self-confident Cedric (Stéphane Rideau). But soon Mathieu withdraws, unable to choose between his family's expectations and his lover's devotion. That he doesn't necessarily have to is just one way in which this exquisitely complex drama avoids convention, offering up an ink-blot portrait of mental illness that is disturbing, sympathetic, non-melodramatic, and very much like real life. (1:48) (Harvey)

Curse of the Jade Scorpion Within the past decade, the moviemaking machine known as Woody Allen has been at its best when it's been at its crankiest (1992's *Husbands and Wives*, 1997's *Deconstructing Harry*). Sweet Woody is a snoozeworthy Woody, and jewel-thief caper *Curse of the Jade Scorpion* suffers from a serious case of self-satisfaction. Here Allen again indulges himself as a romantic leading man; the film's chief relationship is a love-hate affair be-

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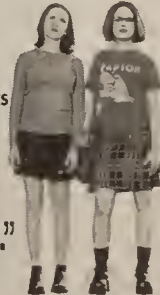
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tween C.W. (Allen) and Betty Ann (Helen Hunt). The feuding pair are placed under hypnosis by a magician (David Ogden Stiers), who dupes the duo into declaring their love for each other. Initially Hunt's character voices the tritest current condemnations of Allen — he's a "shallow, skirt-chasing egomaniac" whose personality evokes comparisons to insects ranging from roach to inchworm. While she's under hypnosis, her perspective sweetens considerably; unfortunately, *Curse* itself fails to work similar hypnotic wonders. (1:44) (Huston) **•The Deep End** Scott McGehee and David Siegel's dazzling debut, *Suture*, made a bizarre, moody mystery out of academic questions about identity, and their belated second feature shatters another kind of psyche. Their remake of Max Ophüls's *The Reckless Moment* leaves a mother (Tilda Swinton) dangling precariously outside the safety net of cozy upper-class life to save her from a messy, and potentially criminal, situation. Like all art from the i5 production company, *The Deep End* is art-designed to its very fibers and neither camps up the noir nor arms it with hyperbolic levels of violence like its contemporaries. The film plays its emotional story of maternal instincts run amok coolly, as contained as the opaque blue lake (Tahoe) where it was shot. Swinton, a combination of oozing emotion and frigid fear, exists in total harmony with a landscape that seems to have been planned around her wardrobe — from a blue ribbed turtleneck that carefully matches Tahoe's waves to a red jacket-red muscle car combo that telegraphs the blood on everyone's hands. (1:49) (Gerhard) **•Dolphins** (40) *Metreon Imax*. **Extreme** (0:44) *Metreon Imax*. **•Ghost World** Whether you take it as a grrrl-Godot snapshot, a teen film etched in noir anxiety, or a vital comic (book) encapsulation of sadness and beauty, Terry Zwigoff's *Ghost World* (based on Daniel Clowes's *Eightball* serial of the same name and scripted by both Zwigoff and Clowes) successfully nails several brands of despair in its lustrous lull and gloom. Catchy, still, numb, flip, existential, poetic, and even-tempered, the movie is an eerie stroll down the streets of no particular American city or its outskirts. Seen mostly through the eyes of best friends Enid (Thora Birch) and Rebecca (Scarlett Johansson) and later Enid and a desiccated record collector (Steve Buscemi), *Ghost World* offers no plain an-

swers to the eternal question of what to do in this life. Zwigoff — who until now was best known for lensing a complex and unsettling profile of R. Crumb — deserves credit for maintaining the essential funk of Clowes's characters, a gallery of creeps and weirdos and loners for whom he has acres of sympathy, most of which rubs off on the viewer. (1:51) (Edward E. Crouse) **Greenfingers** Joel Herschman's *Greenfingers*, the British working-class comedy du jour, follows lifetime convict Colin Briggs (Clive Owen) as he discovers the joy of gardening behind bars. Curious prison, this: it's as leafy and peaceful as a college campus but filled with enough English oddballs to fuel a whole season of PBS. Colin's work catches the eye of gardening guru Georgina Woodhouse (Helen Mirren) and her dutiful daughter Primrose (Natasha Little), who decide to sponsor Colin and his mates at the most prestigious flower show in the land. Of course, they have to run the gauntlet of contrived misunderstandings, unex-

pected romances, false dawns, and last-minute crises that the screenplay flings in their path. Charm carries the day, but there's something disheartening about a film that turns pluck and eccentricity into a virtue while slavishly following a script outline straight from a screenwriter's iBook. (1:32) (Nevala-Lee) **•Hedwig and the Angry Inch** After a long victory lap through the festival circuit, the angry inch has grown in reputation if not size. John Cameron Mitchell's adaptation of his glam-rock stage show may not be as earsplitting or funny as it was off-Broadway, but one can only be glad that Hedwig, the German transsexual rocker with a botched sex-change and a psychotic obsession with the kid rock star he once babysat, is finally reaching the masses. The storied life — barbaric boyhood in Berlin to Midwestern army wifehood to diva in depression — is recounted by Hedwig herself with odd Teutonic flair, as she gyrates in

Continued on page 108

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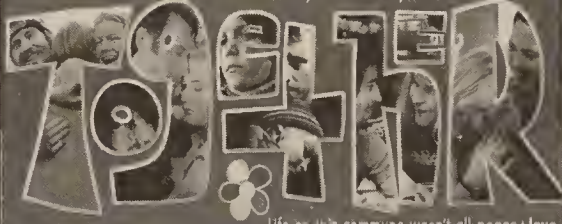
Anthony Lane of THE NEW YORKER writes

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Ongoing

From page 107

the face of hored middle America in blond feathered Farrah wings made to Statue of Liberty proportions. The palette has changed from the bleak black of a lonely

stage to the vibrant candy colors of a plasticene cinematic world, but that only serves to heighten the solitude of Hedwig's quest for love. (1:45) (Gerhard) **Himalaya** (1:44) **Rafael**. **Jay and Silent Bob Strike Back** **Jay** and **Silent Bob Strike Back** is the climactic episode in Kevin Smith's Jersey Trilogy, ac-

tually a pentad of films (the others being *Clerks*, *Mallrats*, *Chasing Amy*, and *Dogma*) built around a shared New Jersey locale and an expansive world of recurring faces, names, and characters. Previously relegated to supporting roles, Jay (Jason Mewes) and Silent Bob (Smith) take center stage in this rambling, cameo-crammed road trip from Jersey to Hollywood. Ultimately, though, *Jay and Silent Bob* emerges as one of Smith's weakest films. It isn't because Smith, after a string of more serious-themed comedies, has brought his usual dick and fart jokes to the foreground again: it's because all too often there isn't much in the foreground, period. Smith has routinely been trashed for his lack of a visual sense, usually unfairly — a film like *Dogma* is a reminder that a dialogue-driven film can be visually restrained but still look good in

CinemaScope. Here he's trying for broad slapstick, which isn't one of his strengths. The result is a series of inert, shapeless lampoons. When the movie does work, it's because of the dialogue. Smith's best lines can lodge in one's brain to tickle and explode for days, and as always, they're inventively, obsessively profane. (1:45) (Nevala-Lee) **Jeepers Creepers** (1:30) **John Carpenter's Ghosts of Mars** If you're not a John Carpenter fan, you can skip this one. If, however, you're thrilled to *The Thing*, cackled at *They Live*, and shared *Prince of Darkness* in-jokes with your friends — get yo' ass to the theater for this latest bloodthirsty offering. Angry Martian spirits possess human corpses and go after the colonists who've laid claim to the red planet. A scrappy contingent of cops and crooks — including Ice Cube, as a guy so

badass his nickname is "Desolation" — offer resistance, and the results ain't pretty. Blood spurts, heads roll, and a fresh mask of human skin is casually introduced into the background action. In this low-C.G. affair the starkness of the rusty landscape, the lean and metallic (Carpenter-penned, Buckethead- and Anthrax-performed) score, and the blandness of the actors all provide a perfect backdrop for some of the most gleefully ruthless zombie-versus-human action since John Carpenter's *Vampires*. (1:38) (Eddy) **Jurassic Park 3** (1:32) **Legally Blonde** (1:36) **Made** (1:45) **A Matter of Taste** This lushly produced, unsettling French thriller opens with the sound of a knife being sharpened, then cuts to an unusual proposition: a wealthy business executive (Bernard Giraudeau) hires a young waiter (Jean-Pierre Lorit) to become his personal food taster. It isn't because he's afraid of being poisoned, he hastens to explain; rather, his palate is so refined that all his meals must be perfectly prepared, and so he requires an assistant who shares his every taste and revulsion. From this intriguing premise, director Bernard Rapp weaves a devious, unnerving exercise in understated suspense, narrated in *Usual Suspects*-style flashbacks (featuring Jean-Pierre Leaud in what can only be described as the Chazz Palminteri role). Only the ending is a bit of a letdown: the menacing atmosphere and Giraudeau's ice blue eyes hint at something truly monstrous around the corner, but the conclusion doesn't do justice to the delicious eeriness that came before. (1:30) (Nevala-Lee) **Memento** (1:56) **Rafael**. **Moulin Rouge** (2:06) **O** One might think that a Shakespeare adaptation would at least be safe in terms of

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script, but in the prep school-set *O*, a lousy screenplay by Brad Kaaya manages to erase all of *Othello's* psychological nuances, leaving behind a series of actions without motivations. The movie's updated Iago, Hugo (Josh Hartnett), manipulates peers with an ease that is never believable, particularly when he convinces basketball teammate Odin (Mekhi Phifer) that Odin's girlfriend, Desi (Julia Stiles), is cheating. Tim Blake Nelson's directorial debut, *Eye of God*, showed a facility for dealing with faith and fate, but here he's fallen prey to pretentious commercialism. The alleged goal is an adaptation that speaks to contemporary school violence and racial tension, but the result is an extended Tommy Hilfberg ad with occasional Calvin Klein symbolism. (1:31) (Huston)

Original Sin (1:55)

The Others Spookiness reigns supreme in this Gothic tale of a high-strung mother (Nicole Kidman with a Deborah Kerr do) and her kids living in a secluded mansion in postwar Europe. After a trio of mysterious servants arrive at the estate, strange voices are heard, locked doors are found open, and the mother's frazzled nerves unravel quicker than you can say "Casper!" Even with evident twists (hint: you'll see dead people) and Kidman's performance skirting the edge of histrionics, *The Others* excels in executing a danse macabre with maximum panache. Director Alejandro Amenabar (*Open Your Eyes*) understands the less-is-more principle of good ghost stories, imbuing the candlelit rooms and fog-strewn exteriors with suggestions of something creepy lying beyond every darkened visual threshold. Equal parts classy B-picture and campfire tale, *The Others'* atmospherics put modern-day campy, cineplex horror to shame; even in today's era of CGI-haunted houses, old-school fright has rarely seemed so damned fun. (1:38) (Fear)

Pearl Harbor (3:03)

Planet of the Apes (2:00)

The Princess Diaries (1:51)

Rat Race (1:52)

➔ **Rush Hour 2** With shoddy chopsocky cinematography (and with whole scenes replayed from Jackie Chan's 1985 salute to Asian massage parlors, *The Protector*), *Rush Hour 2* already looks and feels amazingly dated. Although soaked in buddy-cop formula, Jackie Chan and Chris Tucker are less *Lethal Weapon* and more Sam Hui and Karl Maka and an old *Aces Go Places* flick. Returning director Brett Ratner seems convinced that Hong Kong is as far away, mysterious, and "exotic" as it was last century, while Lalo Schiffrin's regurgitation of his *Enter the Dragon* score backs Ratner up 100 percent. Surrounded by his old H.K. haunts, Chan seems much more relaxed than we've seen him in ages, while Tucker fishes for gags dressed like a coolie and carrying a chicken. Things get a tad more generic when the pair flies back to America to hunt down colorless bad guy John Lone, but the stage is set for the martial arts showdown of the year: Hidden Dragon Ziyi Zhang versus the Michael Jackson-worshipping Chris Tucker. (2:00) (Macias)

The Score (2:03)

Sexy Beast (1:31)

Shrek (1:27)

Spy Kids (Special Edition) (1:32)

Summer Catch After milking the teen romance genre dry, Freddie Prinze Jr. raids another cliché-ridden standard: baseball films. Here he stars as a part-time gardener and aspiring pitcher trying to triumph in the Cape Cod summer league. *Summer Catch* is so derivative it can only be described by reference. Imagine fusing *The Natural* with *Good Will Hunting* and *Major League*, adding a dash of *Bull Durham*—and then removing all traces of intelligence, charisma, and storytelling. Director-writer Kevin Falls tries for depth with a class-laden sub-plot involving the blue-collar Prinze falling for Jessica Biel, scion of the Cape's ruling clan, but the situation is as unconvincing as Prinze's Southie accent. Most mind-boggling is the conclusion,

which wraps up all major story lines in under two minutes, as if the studio had been seconds away from foreclosing on this sorry production. (1:43) (Oliver Wang)

Tortilla Soup Director Maria Ripoll strips the subtitles from Ang Lee's *Eat Drink Man Woman*, shifts its story of a brilliant chef and his three unmarried daughters from a Taiwanese to a Latino household, and puts the whole thing into English (with a touch of Spanglish). The resulting tale all but wilts in the literal glare of Los Angeles sunshine. As the widowed father who conceals his love behind a show of tradition and spectacular food, Hector Elizondo gives a warm and nuanced performance; Elizabeth Peña, Jacqueline Obradors, and Tamara Mello are all fine as his daughters; but the volume has been cranked up on all of the characters, and tensions that Lee suggested with looks and silences are now communicated with yells and broken plates. One can chalk it up to the difference between two cultures, but without the subplots and quiet moments that gave the original its richness, the remake feels flattened out, and the men have been turned into ciphers. (1:32) (Nevala-Lee)

Under the Sand (1:35)

Vertical Ray of the Sun (1:52)

➔ **Wet Hot American Summer** Cowritten by Michael Showalter and David Wain of

erstwhile MTV-broadcast comedy troupe the State, the Wain-directed *Wet Hot American Summer* wanks happily with the throbbing conventions of teen comedies circa 1978–1987. *Wet Hot* specifically addresses the summer camp movie, an anti-Disney phenom aimed squarely at the average 13-year-old's least wholesome appetites. It's hard to send up something that was intentionally silly in the first place, and for a while *Wet Hot* seems to be too-passively surfing for ideas, coming up with a few good 'uns but delivering them with little verve or follow-through. But the film gets better as it goes along, moving from mildly to pretty funny, then to erratically really funny, then hitting that *Airplane!* level of pointillist absurdism where you feel jokes flat-lining because you're still in tears over the last brilliant one. Cast standouts include *Law and Order* and *Oz* regular Christopher Meloni, who shows a whole other demented side as the camp cook, a Vietnam vet who hears voices (in particular one emitting Yoda-like wisdoms from a can of mixed vegetables), and former Upright Citizens League member Amy Poehler, playing a drama instructor so high-strung you could launch an arrow from any one among her frequent (yet not frequent enough) tantrums. (1:37) (Harvey)

Rep Picks

Akira (2:14)

Funny Girl (2:35) Castro.

➔ **Performance** Welcome to the male *Persuasion*, a Darwinian costume party, a debauched wig extravaganza from the dark side, a battle between two poisoned forms of handsomeness—a film that's a trick. In one corner, James Fox, fresh-assed and weary-faced. In the other corner, Mick Jagger, armed with his favorite mirrors. The gallery: female groupies par excellence (Anita Pallenberg in particular) and a gang of scary, murderous old queens led by a sweaty frankfurter in glasses. And let's not forget Kenneth Anger, invisible, yet lurking around the corner of every sinister, narcissistic shot. As a bulldog who wanders wounded into a den of wolves, Fox is appropriately dumbstruck. As Turner, a reclusive rock star who is about as fabulous as his last chart position, Jagger is appropriately overripe, a quality that carries over to the 1970 film's Technicolor look, which has been well preserved. (1:45) *Castro*. (Huston)

➔ "Perhaps One Canadian May Have Been Eaten: A Ken Finkleman Retrospective" Ken

Finkleman's CBC show *The Newsroom* gives you a reason to leave home to watch TV. Shot on digivid, the show accurately captures the sickly orange hues of fluorescent office spaces. But the comic writing is the main attraction, far superior to anything you'll find in the multiplexes. The first two episodes introduce racist, sexist news director George Findlay (Finkleman), whose ego, however bloated, is still puny in comparison to many of his power-playing coworkers. Random bits of great dialogue: "Is that a problem for you—black non-skier lesbians?"; "More homosexuals will help our programming, on the entertainment side"; "You're not half an anchor, you're a coanchor." *The Newsroom's* characters offer one another plenty of phony sympathy while screwing one another over at any opportunity; watch and you'll be treated to fashion satire and an atmosphere where Demerol and Valium flow freely. Needless to say, television's "go for it" approach to news is shredded with piranahlike accuracy. Other episodes include cameos by Canadian celebrities such as David Cronenberg, *Yerba Buena Center for the Arts*. (Huston) ✧

One of the most controversial films of the year from the director of *Barfly* and *Reversal of Fortune*.

—Kevin Thomas, LOS ANGELES TIMES

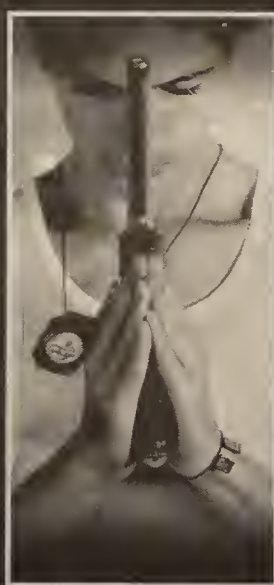
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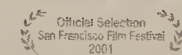
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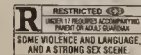
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Roger Ebert



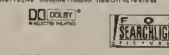
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Editor LAUREN ZUCKERMAN. Production Design KELLY McGEHEE and CHRISTOPHER TANDON. Director of Photography GILES NOTICENS. Executive Producer ROBERT EL MATHAN



Written, Produced and Directed by SCOTT McGEHEE and DAVID SIEGEL

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 Berkeley, United Artists Movies
 Concord, Brenden 14
 Dublin, Regal Cinemas Hacienda Crossing 20
 Emeryville, United Artists Emery Bay
 Fremont, Century Cinedome 8
 Hayward, Mann Festival
 Martinez, Contra Costa Cinema 5
 Oakland, Renaissance's Grand Lake
 Oakland, Signature Jack London Cinema
 Orinda, Renaissance's Orinda
 Pinole, Century 10
 Pittsburg, Brenden 16
 San Leandro, Century Bayfair Mall 16
 San Ramon, Signature Crow Canyon

Union City, Century 25
 Concord, Century Solano D/I
SO. SAN FRANCISCO, Century Plaza 10
PACIFICA, Seavue
REDWOOD CITY, Century Park 12
SAN JOSE
 Gilroy, Platinum 7
 Hollister, Premiere
 Milpitas, Century 20 Great Mall
 Morgan Hill, Cinema 6
 Min. View, Century Cinema 16
 San Jose, Century 10 Berryessa
 San Jose, Century 22
 San Jose, Century Capitol 16
 Santa Clara, AMC Mercado 20
 San Jose, Century Capitol D/I

MARIN
 Fairfax, Cinema West Fairfax
 Larkspur, Century Larkspur Landing
 Novato, Pacific's Rowland Plaza
 San Rafael, Pacific's Northgate
NORTH COUNTIES
 Cloverdale, Cinema West Clover 4
 Fairfield, Edwards Fairfield Stadium 16
 Healdsburg, Raven
 Point Reyes, Pacific's Rohnert Park 16
 Santa Rosa, Airport Cinema
 Santa Rosa, Romy Stadium 14
 Sebastopol, Cinema West Sebastopol
 Sonoma, Sonoma Cinema 6
 Vacaville, Brenden 16
 Vallejo, Century 14

film rep clock calendar repertory theater schedules



Facing the past: Jonathan Gruber's film *Pola's March*, about his grandmother, a Holocaust survivor, gets its Bay Area premiere Thurs/6 at a free screening in Berkeley. See review in Film listings.

Schedules are for Wed/5 through Tues/11 except where noted. Double features are noted with a •. Director and year are given when available.

ACT I and II 2128 Center, Berk; (510) 843-FILM. "Midnight Movie Series": Fight Club (Fincher, 1999) Sat, midnight.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Fort Saganne Part I (Corneau, 1984) Sat, 2. Fort Saganne Part II (Corneau, 1984) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. "MadCat Film Festival" Thurs. See schedule in First Runs. "Other Cinema": "The Arbitrary Calculation of Pathological Amusements" (Survival Research Lab) and "Electrum" (Chu) Sat, 8:30 (\$5).

ASIAN ART MUSEUM 75 Tea Garden, Golden Gate Park; 863-3133. \$7. "Real to Real: Buddhism and Film": Monkey Makes Havoc in Heaven (Wan, 1998) Fri, 7:30. Introduced by author Maxine Hong Kingston (*The Woman Warrior*).

CASTRO 429 Castro; 621-6120. \$4.50-7. Funny Girl (Wyer, 1968) Wed-Thurs, 1, 4:15, 8. Performance (Roeg and Cammell, 1970) Fri/7-Thurs/13, 7, 9:30 (also Sat-Sun, Wed, 1:30, 4:15, 7, 9:30).

CLAY 2261 Fillmore; 352-0810. "Chick Flicks: Eight Tales of Girls Who Kick Ass": Tank Girl (Wachowski and Wachowski, 1996) Sat, midnight.

CONGREGATION BETH ISRAEL 1630 Bancroft, Berk; (510) 848-1124. Free. *Pola's March* (Gruber, 1998) Thurs, 7:30.

DELANEY STREET SCREENING ROOM 600 Embarcadero; 442-6602. Free. "A Century in the City: A Film Retrospective of Legal Issues that Shaped San Francisco": Petulia (Lester, 1968) Thurs, 6:30. With lecture titled "The Rottent Sixties: Law and the Emergence of a Middle Class Outlaw," by Dan Siegel.

'FILM NIGHT IN THE PARK' San Geronimo Cultural Center, 6350 Sir Frances Drake, San Geronimo; (415) 453-4333. \$2-4. The Blues Brothers (Landis, 1980) Fri, 8. Albert Park, B St at Albert Park Ln, San Rafael. Abbott and Costello Meet Frankenstein (Barton, 1948) Sat, 8. Outdoor screenings; bring a blanket or chair to sit on.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$4-7. • Princess Tam Tam (Greville, 1935) Wed, 7:30 and Salaamah (Mizrahi, 1945) Wed, 9. • After Life (Hirokazu, 1998) Thurs/6-Tues/11, 7:30 and Night of the Hunter (Laughton, 1955) Thurs/6-Tues/11, 9:45 (also Sun, 5:40).

FORT MASON CENTER Bldg C, Rm C-205, Marina at Laguna; 563-5458. \$5-7. Anatomy of a Murder (Preminger, 1959) Sun, 2. The Duke Ellington Society hosts the screening of this film, which features Ellington's music.

MECHANICS' INSTITUTE 57 Post; 393-0100. \$5-7. "CinemaLit": Citizen Kane (Welles, 1941) Fri, 6:30. Introduced by author David Thomson (*The Story of Orson Welles*).

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Sonic Saboteurs, Rude Noise, and Visual Plays": • Driver 23 (Belgium, 1998) and The Atlas Moth (Belgium, 2000) Wed, 7:30. "MadCat Film Festival" Fri, Sun. See schedule in First Runs. "neo-eiga: New Japanese Cinema": Rendan: Quartet for Two (Takenaka, 2000) Sat, 7; Unloved (Manda, 2001) Sat, 9:10. "Third World Cinema": Orfeu (Diegues, 1999) Mon, 7. "The Dream of the Audience": "The Films of Maya Deren" Tues, 7:30.

OAKLAND PUBLIC LIBRARY Melrose Branch, 4805 Foothill, Oakl; (510) 535-5623. Free. • Black Is... Black Ain't (Riggs, 1994), Lockin' Up, and "Things Change" Sat, 1. Filmmaker Nicole Atkinson-Roach hosts the event.

PALACE OF FINE ARTS 3301 Lyon; (212) 777-8056, ext 2, www.resfest.com. \$10. "Resfest" digital film festival: Blood: The Last Vampire (Oshii, 2001) Thurs, 7; "Altered States" shorts program Thurs, 8:30; "Human Nature" shorts program Fri, 7; "High Risk" shorts program Fri, 8:30; "Cinema Electronica" music video program Fri, 10; "Openers 01: The State of the Art of Film Titles" Sat, 3; "By Design" shorts program Sat, 5; "Director's Club" shorts program Sat, 7; Scratch (Pray, 2001) Sat, 9. See Critic's Choice.

PARKWAY 1834 Park Blvd, Oakl; (510) 814-2400. \$5-6. "Third Annual Film Noir Fest": The Postman Always Rings Twice (Garrett, 1946) Wed, 6:30; Red Rock West

(Dahl, 1993) Thurs, 6:30, 9:15; Gilda (Vidor, 1946) Fri, 6:30; Sat-Sun, 6. Strangers on a Train (Hitchcock, 1951) Mon, 9:15 and Tues-Wed, 6:30.

PYRAMID ALEHOUSE 901 Gilman, Berk; www.pyramidbrew.com. \$5. Dr. No (Young, 1962) Sat, 7. Outdoor, bring-your-own-seating screening; costumes encouraged.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. Himalaya (Valli, 2001) call for times. Memento (Nolan, 2000) Wed-Thurs, call for times. Enlightenment Guaranteed (Dörrie, 2000) Wed-Thurs, call for times. Bread and Tulips (Soldini, 2000) Wed-Thurs, call for times. Bad Company (Améris, 2000) Fri/7-Thurs/13, call for times.

RED VIC 1727 Haight; 668-3994. \$3-6.50. Point Blank (Boorman, 1967) Wed, 2, 7:15, 9:15. Following (Nolan, 1999) Thurs-Fri, 7:30, 9:15. Run Lola Run (Tykwer, 1998) Sat, 2, 4, 7:15, 9:15. Why Has Bodhi Dharmma Left for the East? (Bae, 1989) Sun, 2, 5, 8. Saltmen of Tibet (Koch, 1997) Mon, 7, 9:20. Compassion in Exile (Lemle, 1992) Tues, 7:30, 9:15.

ROXIE 3117 16th St; 863-1087. \$3-7. I'm the One That I Want (Coleman, 2000) Wed/5 and Mon/10-Wed/12, 6, 8, 10 (also Wed, 2, 4). "Cinemayaat Arab Film Festival" Thurs-Sun. See schedule in First Runs.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Wild Places of the Earth": Tasmania: Land of the Devils (2000) Thurs, noon. Large-screen video presentation.

WEREPAD 2430 Third St; 824-7334. \$5. It! (Ledger, 1967) Fri, 10:30. Suspiria (Argento, 1977) Sat, 10:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-6. "Goethe Institut presents": Lili Marleen (Fassbinder, 1980) Wed, 7:30 (\$5-6). "Perhaps One Canadian May Have Been Eaten: A Ken Finkleman Retrospective": "The Newsroom" Tues-Sun, noon. Through Fri/14. "New Portuguese Cinema": O fantasma (Phantom) (Rodrigues, 2000) Fri, 7:30; Os mutantes (Mutants) (Villaverde, 1999) Fri, 9:15. ❖

PHOTO BY CLAUDETTE BARIUS



Feel the heat: Mark Wahlberg stars as a singer in a cover band who makes it to the big (hair) time in *Rock Star*.

Show times run Wed/5–Tues/11 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. ♿ Wheelchair accessible. 🎧 Listening device. P Free, reduced rate, or validated parking. See Rep Clock for information on rep houses and special film programs. Due to the Labor Day holiday Fri–Tues shows and times are incomplete. Call theaters for complete list of movie shows and times.

San Francisco

ALEXANDRIA 🎬 P Geary/18th Ave. 752-5100. Call for Fri–Tues shows and times. Jay and Silent Bob Strike Back, Rat Race, Rush Hour 2.

BALBDA 38th Ave/Balboa. 221-8184.
• Legally Blonde Wed–Thurs, 3:30, 7:20 and America's Sweethearts Wed–Thurs, 1:30, 5:20, 9:10. • The Anniversary Party Wed–Thurs, 12:45, 5, 9:20; Fri–Tues, 12:55, 5:10, 9:30 and Divided We Fall Wed–Thurs, 2:50, 7:10; Fri–Tues, 3, 7:20. • Captain Corelli's Mandolin Fri–Tues, 2:50, 7 and All Over the Guy Fri–Tues, 1:05, 5:15, 9:20.

BRIDGE Geary/Blake. 352-0810. Made 4:45, 7:15, 9:45 (also Fri–Sun, 2:15).

CENTURY PLAZA 🎬 P South San Francisco, Noor off El Camino. (650) 742-9200. Call for Fri–Tues shows and times. American Pie 2 Wed–Thurs, 12:20, 2:50, 5:20, 7:55, 10:25. Bubble Boy Wed–Thurs, 11:55a, 2:15. The Curse of the Jade Scorpion Wed–Thurs, 12:10, 2:35, 5, 7:30, 10. Ghosts of Mars Wed–Thurs, 12:25, 2:45, 5:25, 7:50, 10:05. Jay and Silent Bob Strike Back Wed–Thurs, 11:50a, 2:25, 4:50, 7:15, 9:50. "O" Wed–Thurs, 12:35, 2:55, 5:15, 7:35, 9:55. The Others Wed–Thurs, 2:40, 5:10, 7:40, 10:15. Pearl Harbor Wed–Thurs, 4:30, 8:30. Rat Race Wed–Thurs, 11:40a, 2:30, 5:05,

7:45, 10:30. Rush Hour 2 Wed–Thurs, 11:30a, 1:35, 3:45, 5:50, 8, 10:10. Spy Kids Wed–Thurs, noon. Summer Catch Wed–Thurs, 11:45a, 2:20, 4:40, 7:10, 9:40.

CINEMA 21 🎬 Chestnut/Steiner. 921-6720. Call for Fri–Tues shows and times. Jay and Silent Bob Strike Back Wed–Thurs, 12:30, 2:50, 5:10, 7:30, 9:55.

CLAY 🎬 Fillmore/Clay. 352-0810. The Closet 4:45, 7, 9:15 (also Sat–Sun, 2:40).

CDLMA (METRO CENTER) 🎬 P 280 Metro Center, Colma. (650) 994-2503. Call for Fri–Tues shows and times. Captain Corelli's Mandolin, The Deep End, Jeepers Creepers, Planet of the Apes, The Princess Diaries, Tortilla Soup.

CDRDNET & 🎬 P Geary/Arguello. 752-4400. Call for Fri–Tues shows and times. Planet of the Apes.

EMBARCADERO CENTER CINEMA & 🎬 P 1 Embarcadero Center, Promenade level. 352-0810. Bread and Tulips noon, 2:25, 4:50, 7:20, 9:50. The Deep End 12:10, 2:30, 5, 7:30, 10. Greenfingers 1, 4:40, 7, 9:20. Hedwig and the Angry Inch 1:20, 4, 7:40, 10:15. Sexy Beast 1:30, 4:20, 7:10, 9:40.

EMPIRE 🎬 P West Portal/Vicente. 661-2539. Call for Fri–Tues shows and times. Jeepers Creepers Wed–Thurs, 11:30a, 2, 5, 7:30, 10:30. The Others Wed–Thurs, noon, 2:30, 5:15, 8, 10:25. Rat Race Wed–Thurs, 11:45a, 2:15, 5:10, 7:45, 10:20.

FDUR STAR Clement/23rd Ave. 666-3488. Brother 3:55, 9:45. Dead or Alive Fri–Tues, 1:50, 5:50. Memento Wed–Thurs, 12:30, 2:50, 5:10, 7:30, 9:45; Fri–Tues, 11:45a, 3:45, 7:45. Under the Sand 2:05, 8:05. The Vertical Ray of the Sun noon, 6.

GALAXY & 🎬 Sutter/Van Ness. 474-8700. Call for Fri–Tues shows and times. Ghosts

of Mars, Moulin Rouge, "O," Tortilla Soup.

KABUKI B & 🎬 P Post/Fillmore. 931-9800. Call for Fri–Tues shows and times. American Pie 2, The Curse of the Jade Scorpion, Ghosts of Mars, Ghost World, "O," The Princess Diaries, Rat Race, Rush Hour 2.

LUMIERE & 🎬 P California/Polk. 352-0810. Call for Fri–Tues shows and times. All Over the Guy Wed–Thurs, 4:50, 7:20, 9:40. Come Undone Wed–Thurs, 5:10, 7:30, 9:55. A Matter of Taste Wed–Thurs, 5, 7:10, 9:30. Our Lady of the Assassins Fri–Tues, 5:05, 7:25, 9:50 (also Fri–Mon, 12:15, 2:35).

METREDN & Fourth St/Mission. 369-6200. Call for Fri–Tues shows and times. American Pie 2, Apocalypse Now Redux, Bubble Boy, Captain Corelli's Mandolin, Cirque du Soleil (Imax), The Curse of the Jade Scorpion, Dolphins (Imax), Extreme (Imax), Ghosts of Mars, Jay and Silent Bob Strike Back, Jeepers Creepers, "O," The Others, Planet of the Apes, The Princess Diaries, Rat Race, Rush Hour 2, Summer Catch.

METRD Union/Webster. 931-1685. Call for shows and times.

1DDD VAN NESS & 🎬 P 1000 Van Ness. 931-9800. Call for Fri–Tues shows and times. American Pie 2, America's Sweethearts, Atlantis, Bubble Boy, Captain Corelli's Mandolin, The Curse of the Jade Scorpion, Jay and Silent Bob Strike Back, Jeepers Creepers, Legally Blonde, The Others, Pearl Harbor, Planet of the Apes, Rat Race, Rush Hour 2, Shrek, Spy Kids, Summer Catch, Wet Hot American Summer.

OPERA PLAZA & 🎬 Van Ness/Golden Gate. 352-0810. Call for Fri–Tues shows and times. Adventures of Felix Wed–Thurs,

1:30, 4:30, 7:30, 9:50. An American Rhapsody Wed–Thurs, 1:20, 4:20, 7:20, 9:40. The Anniversary Party Wed–Thurs, 1, 4, 7, 9:35. Funny Girl Fri–Tues, call for times. Memento Wed–Thurs, 1:10, 4:10, 7:10, 9:40.

PRESIDIO 🎬 Chestnut/Scott. 922-1318. Call for Fri–Tues shows and times. The Others Wed–Thurs, 2, 4:25, 7, 9:30. Spy Kids Wed–Thurs, noon.

STDNESTDOWN & 🎬 P 19th Ave/Winston. 221-8182. Call for Fri–Tues shows and times. Rush Hour 2, Summer Catch.

VDGUE 🎬 Sacramento/Presidio. 221-8183. Call for Fri–Tues shows and times. The Curse of the Jade Scorpion.

Oakland

GRAND LAKE & 🎬 P 3200 Grand, Oakl. 452-3556. Apocalypse Now Redux 1, 7. Jay and Silent Bob Strike Back noon (Fri–Tues, 12:15 show replaces noon show), 2:30, 4:45, 7:15, 9:30. "O" 12:15 (Fri–Tues, noon show replaces 12:15 show), 2:45, 5, 7:30, 9:45. Rush Hour 2 noon, 2, 4, 6, 8, 10.

JACK LDNDN CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. American Pie 2 Wed–Thurs, 11:20a, 2:05, 4:45, 7:40, 10:20; Fri–Tues, 11:30a, 10:25. Bubble Boy Wed–Thurs, 11:25a, 5:35. Ghosts of Mars Wed–Thurs, noon, 2:30, 5:15, 7:45, 10:10. Hardball (sneak preview) Sat, 7:25. Jay and Silent Bob Strike Back Wed–Thurs, 11:10a, 1:40, 4:15, 7:10, 9:40; Fri–Tues, 2:10. Jeepers Creepers 12:15, 2:45, 5:10, 7:35, 10:05. Musketeer (starts Fri) noon, 2:30, 5:15, 7:45, 10:10. "O" 11:40a, 2 (Fri–Tues, 2:05 show replaces 2 show), 4:25, 7, 9:35. The Others 11:35a, 2:15, 4:50, 7:20, 9:50. Rat Race 11:05a, 1:50, 4:40, 7:25, 10:15 (Sat, no 7:25 show). Rock Star (starts Fri) 11:25a, 2, 4:35, 7:30,

10. Rush Hour 2 12:45, 3:05, 5:30, 8, 10:30. Summer Catch Wed–Thurs, 1:10, 3:20, 7:30, 10. Two Can Play That Game (starts Fri) 11:10a, 1:40, 4:15, 5, 7, 8, 9:40.

PARKWAY 1834 Park, Oakl. 814-2400. The Animal Factory Tues, 9:15. The Closet Fri–Tues, 7, 9:45 (also Sat, 3). Gilda Fri, 6:30; Sat–Sun, 6. Legally Blonde Wed, Fri, 9:15; Sat–Sun, 9 (also Sat, 3:30); Mon, 6:30. Planet of the Apes Wed–Thurs, 7, 9:45. The Postman Always Rings Twice Wed, 6:30. Red Rock West Thurs, 6:30, 9:15. Rocky Horror Picture Show Sat, midnight. Strangers on a Train Mon, 9:15; Tues, 6:30.

PIEDMONT 🎬 Piedmont/41st St, Oakl. 843-3456. The Curse of the Jade Scorpion 5:15, 7:30, 9:45 (also Fri–Sun, 12:45, 3). The Deep End 2:45, 5, 7:15, 9:30 (also Fri–Sun, 12:30, 2:45). Ghost World 4:20, 6:50, 9:20 (also Fri–Sun, 1:50).

Berkeley area

ACT I AND II 🎬 P Center/Shattuck, Berk. 843-3456. Ghost World 7, 9:30 (also Sat–Sun, 1:30, 4:15). Hedwig and the Angry Inch 7:15, 9:45 (also Sat–Sun, 1:45, 4:30).

ALBANY & 🎬 1115 Solano, Albany. 843-3456. Bread and Tulips 6:30, 8:50 (also Fri–Sun, 1:15, 3:45). The Deep End 6:45, 9 (also Fri–Sun, 1:30, 4).

CALIFORNIA 🎬 P Kitteredge/Shattuck, Berk. 843-3456. Apocalypse Now Redux 4:20, 8:30 (also Fri–Sun, 12:30). Hardball (sneak preview) Sat, 7:10. Made Wed–Thurs, 3:20, 5:25, 7:30, 9:40. Rat Race 4:30, 7 (Fri–Tues, 7:10 show replaces 7 show), 9:30 (also Fri–Sun, 2, Sat, no 7:10 show). Two Can Play That Game (starts Fri) 3, 5, 7, 9 (also Fri–Sun, 1).

ELMWDDD 2966 College, Berk. 649-0530. Call for shows and times.

EMERY BAY & 🎬 P 6330 Christie, Emeryville. 420-0107. Call for Fri–Tues shows and times. American Pie 2, Captain Corelli's Mandolin, Ghosts of Mars, Jay and Silent Bob Strike Back, Jeepers Creepers, "O," The Others, Planet of the Apes, Rat Race, Rush Hour 2.

DAKS & 🎬 1875 Solano, Berk. 526-1836. Captain Corelli's Mandolin 7 (also Sat–Sun, 4:30; Sat, 1:45). The Curse of the Jade Scorpion 7:15, 9:30 (also Sat–Sun, 4:40; Sat, noon, 2:20). Sexy Beast 9:20 (also Sat, noon).

DRINDA & 🎬 4 Orinda Theater Square, Orinda. 254-9060. Apocalypse Now Redux 7:30 (also Sat–Sun, 1:30). Jay and Silent Bob Strike Back 7:15, 9:30 (also Sat–Sun, noon, 2:20, 4:45). The Princess Diaries 7, 9:15 (also Sat–Sun, noon, 2:15, 4:30).

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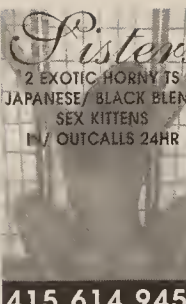
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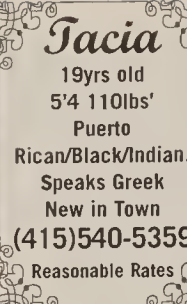
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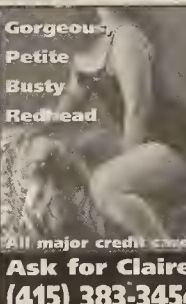
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This is Latrice, I'm 37 yrs. old, African-American, 5'4" tall & am a full-figured woman. I have brown & black hair, brown eyes & caramel-colored, brown skin. I like football, basketball, volleyball, baseball, tennis, hockey, soccer & boating. I like day trips to Reno, walks in the park & also going on a picnic. I'm very romantic. I like R&B, jazz, old school, reggae & a little rap. I like horror movies, action packed drama & martial arts. **Box 7908.**

I'm a single, white female in my late 30's. I'm 5'10", have a medium build, brown hair, blue eyes, a fair complexion & a terrific smile. I'm interested in meeting a professional, attractive male who's between 5'10"-6'1". **Box 3177.**

I'm an African-American male. I'm single & in my 30's. I'm a law enforcement professional. I have no children. I'm looking for a friendly, talkative, outgoing lady of any race for friendship that could possibly lead into a long-term relationship. I prefer women with medium-to-large builds. I'm a very passionate, very affectionate & romantic with a great sense of humor. **Box 2726.**

This is Ryan. I'm a single, white, professional male. I'm mature, very clean-cut & very discreet. I do no drugs or anything like that. I'm 6' tall & weigh about 185 lbs. I have blond hair. I'm height/weight proportionate. I'd like to meet a nice, quiet lady for some nice, quiet, intimate times. **Box 5682.**

I'm 42 yrs. old. I'm a single, white male. I have light-brown hair & blue eyes. I'm 5'10" & weigh 170 lbs. I'm secure, reliable & attractive. I'm interested in meeting a single, white lady. I prefer someone who's in good shape & open to doing all sorts of things. **Box 16808.**

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WANNA SNOW ME AROUND?

Attractive, easygoing WF, 36, 5'9", blonde, occasional smoker, enjoys strong black coffee, sushi, red wine, and vintage vinyl. Seeking male, 29-45, for friendship. **33562**

SEXY TRIPLE OS...WANNA TASTE?

8F, 5'2", 145lbs, 44000, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? **9665**

SOUND FAMILIAR?

Independent, direct, compassionate, physically/emotionally appealing 58F, 28, great kisser, better communicator, enjoys reading, dancing, live music, camping. Seeking communicative, unpretentious, witty SM, 6'+, N/S. **33389**

ASIAN MERMAID SEEKS AQUAMAN

Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. **1003**

NYPER-INTELLIGENT & SENSUAL

Intellectual, semi-clairvoyant woman, 32, curvy, with Nordic good looks, N/S, seeks financially secure, accomplished male, 29-44, who enjoys dining out, wine, tasting, and globe trotting. **3754**

FULL-FIGURED MONICA...

seeking Chandler! Seeking SM, 30-40, to hang out and have good times with. All the usual stuff-movies, concerts, walks, more. Sense of humor a must!! **33560**

ARTSY? MUSICAL?

Beautiful African-American woman, early 30s, seeks cute, cultured, romantic, creative SWM, 25-35, who enjoys art, live bands, and foreign/independent films, for friendship, possible romance. **3499**

INTENSE AND NONEST LOVER

Fun-loving, honest SWF, 31, enjoys dancing to Latin and Caribbean music, romantic evenings. Seeking SM, 28-35, in touch with his feelings, for possible LTR. **3472**

AN IMPOSSIBLE SEARCH

I'm very picky, and seeking someone who is open-minded, cleft leaning, loves animals, the simple things in life, smiles, is college educated and loves affection. **33466**

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CONCORA AREA

Petite SHF, 50s, attractive, active, healthy, very affectionate and romantic. Seeking healthy, active, high energy SWM, 50s-60s, N/S, emotionally/financially stable, to share activities. **3813**

REJUVENATING AN SPONTANEOUS

Are you looking for that intelligent, young lady that you could spend some wonderful quality time with, and enjoys some nice romantic times? I'm 5'5", 120lbs, very playful and looking for professional, mature man who can appreciate and open-minded woman. **1846**

EBONY SEEKS IVORY

Very attractive, passionate, affectionate 8PF, home owner, seeks progressive, sophisticated, classy WM, 42-54, \$100+, for romance, monogamy and more. **1701**

LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... **8145**

BEAUTIFUL INSIDE AND OUT

SJF, 38, physician, with intelligent, wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. **1391**

NURTURED BY THE 60S

Petite, snuggly, passionate mid-life female, peace-nick, loves music, (guitar, writing), yoga, biking, laughter. Seeking kind, communicative, sensual, spiritual man, N/S, for slow dance toward LTR. **3266**

ONE IS LONELY TWO IS PERFECT

Cute SJF, 50, low maintenance, no baggage, enjoys flea markets, board games, cards, movies, dining out, weekend happenings in the city, parks. Seeking honest SWM, 50-65, N/S, N/O, nature/pet lover. **3475**

BERT-WEARING BRUNETTE BELLE

Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, blues, classic film, theater, fine art, cooking, travel, and anything French. **1428**

ALL SMILES

Full-figured, attractive, athletic SWPF, 30, 5'10", brown/green, olive skin, loves sports, working-out, animals, traveling, romance. Seeking easygoing SM with similar qualities, for relationship. **3202**

RUBENESQUE BABE

Adventurous, smart, creative, mildly insane, undercover bad girl, OWPF, 30s, seeks stable dude, professional male, 27-40, into rock 'n' roll, art, pop culture, cooking, kinky sex, outdoor fun, for friendship, possible LTR. **1707**

LOVE IS WHAT I WANT

SWF, 18, 5'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. **1209**

SNARE LIFE AND SOULMATE

Financially secure, emotionally intelligent, physically fit, sweet natured, slender, professional AF, 40, 5'4", mature, affectionate, loves travel, film, music, books, dance, exploring new ideas, and cultural events. Looking for a loving man with similar interests, for friend, partner, and lover. **1580**

FUN AND EASYGOING

SWF, 41, 5'6", brown/blue, tall and slender, likes movies, shopping, dining out, fitness. Seeking humorous, easygoing, fun-loving SM for friendship first. **3045**

DESPERATELY SEEKING

Attractive, semi-materialistic SWF seeks attractive, honest SWM, early-30s to mid-40s, who loves animals, for a friendship first and possible LTR. **1468**

SCANDINAVIAN BLONDE

Tall, attractive woman, mid-30s, seeks 180 degree relationship with charming, educated, attractive 88M, 48-60, H/W proportionate. Please be alive, creative, highly sexual, for possible LTR. **1464**

LEGALLY BLIND AND BEAUTIFUL

Tall, fiery female, 52, seeks real, entertaining, wise, worldly, well-rounded, witty, open-minded gentleman, who loves animals, for companionship. Must have keen insight to see my disability as an adventure that can enrich your life and make it more interesting. Let's talk. **3528**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **8317**

PROVOCATIVE, SENSUAL SBF

88F, 40, seeks honest, mature, financially secure SW/AM for dating, possibly more. No playing around. **3751**

JEWISH CNER TYPE

50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **3487**

EDUCATED

Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. **7797**

CALL ME IRRESISTIBLE

East Bay, sweet, intelligent, financially secure beauty seeks professional, 50-65, culturally diverse, with social interests and similar qualities. **6989**

PRETTY PUERTO RICAN

49 years old, seeking tall, handsome man, 50-70, 5'11"-6'2", 190-250lbs, with salt-n-pepper or white hair. Sense of humor and down-to-earth. So let's talk! **6922**

CUTE ASIAN

SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! **9456**

METALLICA FAN

SHF, 33, seeks SWM, 33-39, who enjoys movies, Reno trips, concerts, clubbing, for friendship. **3677**

LOVE AND MARRIAGE

Honest, dependable, attractive male, 38-SS, sought by very attractive, intelligent 88F, 40, who enjoys skiing, movies, comedy, dining, coastal drives. LTR. **3815**

SWF 42

Somewhat hip SWF, 42, seeks geek to hip SM, 32-52, for LTR. I like to tango, cook, hike, sing, watch movies, etc. **3818**

WAITING FOR YOU!

Nice, caring 88F, 40 but looks younger, 5'7", 135lbs, enjoys movies, pop music, walking, biographies. Seeking mature, honest SWM, 35-45, H/W proportionate, N/O, for LTR. **3402**

ARTIST

Artistic, attractive SJF, 60s, 5'5", 118lbs, health conscious, artist enjoys tap dancing, working out, jazz. Seeking healthy, unencumbered 88M, 58-70, with similar interests. **3143**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **3065**

NI!

Petite, perky SWF, 45+, seeking a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Let's share 2001 together. **1255**

FUNNY FAT FOLK-MOUTNE FEMALE...

49, 5'6", fair/blue, artist, writer, performer, leftist, seeks smart, funny, alive counterpart. Must like dogs, movies, theater, comedy, fun, travel, romance, responsibility, yourself. No wimps, n'er do-wells, polyester, smokers, drunks, or Neil Diamond records. **3604**

UN-YUPPIE PROFESSIONAL TO BE

49 and cresting N/S, N/O, nearly fit (but not "to be tied"), down-home values. You similar, but male? Oate now; serious later, if possible. **3585**

SEEK QUALITY RELATIONSHIP

SWPF, fun-loving well-read, witty, seeks SWPM, 36-46, good communicator, open-minded, not PC. Enjoys dancing, outdoors, politics. Seeking partner to share life's adventures. **3124**

COMMITTED, RELIABLE

honorable man wanted by mean, selfish, greedy, demanding, materialistic, educated, tall, big, buxom SBF, 49, who will expect you to pay for everything. **3839**

LOOKING FOR ADVENTURE

Retired SBF, 67, new to area, seeks SM to grow old together with. **3519**

BRAZIL SUMMER

Sexy, happy, petite, classic, intelligent woman seeks handsome, financially/emotionally secure, educated gentleman, SS+, for relationship and love. **3429**

men seeking women

SINGLE FATNER

This WM, 30, N/S, single father with a 9 year old daughter, enjoys playing guitar, movies and bowling. Seeking woman, 18-35, with similar interests, for dating. **1892**

WOOF WOOF

Athletic, adventurous SWAM, 35, 5'7", hi tech professional, N/S, no children, seeks male, 25-35, for love and friendship leading to LTR. **3755**

ON, NELLO

Intelligent guy, 32, enjoys movies, traveling, scuba, and snow boarding. Seeking a woman, 21-35, for friendship. Let's meet for coffee. **3760**

FUN, FUNNY, FLAMBOYANT.

This extremely fun, low maintenance, loveable, huggable WCM, 29, loves children. Seeking female, Concord area, for LTR. **3738**

WALNUT CREEK

College-educated, creative, caring, supportive, multi-lingual, family-oriented SAM, 40, 6'1", 180lbs, seeks SF, age open. **3682**

WELCOME TO MY WORLD

College-educated SAM, 30, no kids, seeks SF, 18-32, for friendship first, possible LTR. **3688**

OPERA FAN SEEKS ECCENTRICS

SHM, 27, non-smoker, politically liberal, loves classical music, art, fine dining, jazz, anime. Seeking open-minded, literate, adventurous SF, 25-35, for cafes, conversation, dating. **3666**

NANOSOME GUY

88M, 38, 6'5", very fit, enjoys travel, music, movies, hanging out with friends, quiet times at home, reading. Seeking intelligent, independent, fit SWF, 30-40. **3653**

FEMALES BEWARE

WCM, 33, 5'9", light brown/green, occasional drinker, no children, seeks female, 20-30, 5'2"-5'7", no children, for friendship, possible relationship. **3593**

FOR YOU

This male, 37, 5'9", light brown/brown, social drinker, N/S, no children, seeks a female, Berkeley area, for relationship. **3598**

NEW KID IN TOWN

HCF, 30, 5'8", dark brown/blue, N/S, occasional drinker, no children, seeks female, 20-30, for friendship, possible LTR. **3577**

LET'S SNARE SOME FUN!!

WM, 37, 5'7", 160lbs, buzzed hair, goatate, no children, N/S, enjoys traveling. Seeking a woman, 18-32, with various interests. **3561**

SENIORITAS!

Smart, well traveled SM, 26, seeks intelligent, fit gal, 25-30, for friendship and possible romance. **3559**

ARE YOU POSITIVE?

Attractive, professional SWM, mid 30s, seeks attractive, professional, intelligent, independent, emotionally secure, financially stable, HIV+, discreet female, for friendship, possible LTR. **1736**

SEEKING FULL-FIGURED LADY

Honest, sincere, down-to-earth SM, 32, seeks voluptuous, full-figured SF, 28-38, for friendship first, possible LTR. **3786**

CUTE GUY, AUG 10TH...

at Stanford. You: white male, fit, cute. Me: Asian male. We met in the morning and had a short talk. Hope to see you again. **3816**

LOCATION, LOCATION, LOCATION

WM, 46, N/S, great cook and musician, loves the arts, live music, and fine dining. Seeking a woman, 20-45, for coffee. **3759**

HOT ROO LOVER

SWM, 61, N/S, grown children, enjoys flea markets, car shows. Seeking SF, 37-SS. **3690**

QUIRKY AND ATTRACTIVE

Smart, kind, attractive, funny, financially secure, therapist SWM, 46, seeks way smart, slender, attractive, kind, curious, open, sexy, communicative, and sweet woman, 35-my age, animal lover, kids ok. I have a great life and I want to share it. **3826**

COMPANY & COMFORT

Man seeks woman, age and race open, for massages and free love. No hang ups. Anything goes. **3830**

BEAUTIFUL ASIAN BUSINESS WOMAN

Seeking beautiful, Philippine real estate broker, straight hair, established, nice legs, mature. I am a Steve McQueen type, 40s, trim, financially secure, 6', great lover/humor. **3814**

ONE OF THESE DAYS...

Nice-looking SWM, 47, seeks SA/HF, for LTR. San Francisco/Peninsula **3761**

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NATURE LOVER

Adventurous, independent, outdoor-loving male, seeks folks, all ages, who love to explore the bay area's wild places. Hikers, bird-watchers, dog lovers welcome. **5337**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **7798**

PALE, LARGE-SIZED...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. **8313**

ARTISTIC TYPE

Attractive, intuitive, slightly off-beat SWM, young 53, seeks attractive, bright, creative SF whose grace and kindness will be appreciated. **3332**

WANTED: MATURE WOMEN

Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **9556**

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **6978**

ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors, hiking, music, movies, museums, dogs, and lots more. Seeking pretty, trim, bright female, 30s to early 40s, with similar interests. **6411**

SINCERE GENTLEMAN

46, seeks considerate, affectionate, fun-loving, classy lady, for companionship, love, and commitment. Enjoys the outdoors, restaurants, cooking. Life is much better when you're in love. **9433**

POLITICAL MAN

Upbeat, astute SPM, 34, Ivy, handsome, fit, creative, fun, seeks Filipina or Japanese woman for dating. **3739**

WORLWY, SPIRITUAL...

Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, PhD, slim, olive-complected, mediterranean-looking, handsome, East Indian prince. **8306**

A LOT TO OFFER

SWM, 39, seeks SF, 20s-30s, 5'2"-6", 150-200lbs, for walks on the beach, lunch, music, videos, good conversation, and rides on my Harley. **1983**

SPIRITUAL EUROPEAN

Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37. Seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. **1180**

LOOKING FOR ELVIRA

Miss witch, cast a spell for me. Do you like role-playing games, fantasy/sci-fi? Were-panther looking for a witch, goth, faerie, or were-wolf. **3736**

SEXY LEO

Shy 88M, 18, 6', big smile, loves computers, dining, movies, dancing. Seeking unique SF for whatever feels comfortable. **3676**

YOUNG AND TEMPTING

Fun-loving, humorous, easygoing, happy SM, 20, 5'6", 150lbs, bald, piercings, tattoos, clerk, loves computers, movies, bowling, shooting pool. Seeking outgoing, spontaneous, open-minded SF for relationship. **3689**

KINO, FUNNY GUY

Well-built 88M, 19, 6'2", 204lbs, loves making music, reading, drawing. Seeking outgoing, intelligent, ambitious, open-minded SF for relationship. **3703**

CONTRA COSTA COUNTY

Honest, humorous, caring, sensitive, affectionate, biracial SM, 31, seeks open-minded, fit SF for friendship first. **3710**

SEEKING FAMILY-ORIENTED FEMALE

Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. **1271**

ASIAN LADY!

Golden oldies

Dear Andrea:

I'm 26 and was talked into attending a "wild event" by a friend and his girlfriend. Although it was a party meant for older couples, he said he could get me in. He regaled me with tales of beautiful thirty- and forty-something women who would "eat me alive." I was curious, so I decided to take a peek. When we arrived, I was immediately taken aside by the hostess, a woman in her 40s, and she whispered in my ear that she did not want to let me out of her sight and told me what she was going to do to my dick. Although I have nothing against someone doing pleasurable things to my willie, I would at least like to have a say in who that person is. I have to say that what I saw there made me kind of sad. Unattractive people were throwing themselves at one another, and it appeared that they were just going through the motions. Most of them were older than my parents, and let's just say it wasn't pretty. I could have had sex with many older women that night, but I was not looking forward to the memories. Is this what I have to look forward to as I get older? Do we all end up in some sort of squishy, saggy hell?

Love,
Eyes Preferably Shut

Dear Eyes:

Squishy and saggy are to some extent inevitable, but hell is in the eye of the beholder. That party was simply not your scene, as you have made abundantly clear, but I wouldn't go so far as to conclude that the other attendees were simply going through the motions. What looked distasteful and depressing to you was good, clean, dirty fun to them. Those women obviously noticed your youthful charms, but they were doing OK before you got there, and I'm sure they recovered quickly after you left.

I wrote about superannuated swingers a few months back, by way of semi-recommending the funny, slightly scarring documentary *The Lifestyle*. I won't pretend the film didn't tweak me; I too found all of the wattles and flappy bits hard to look at. That was my problem, though — the codgers on camera wouldn't give a hoot what I think, and why should they? I can get neurotic about sags and bags myself (as anyone who knows me and my slightly obsessive exercise habits will attest), but eventually, gravity will have its way with me, too. I hope no young whippersnapper will be showing up at my door to inform me I'm no longer pretty enough to have sex.

That said, you should get a say in who does what to your privates. The hostess may have crossed a line with you, for which she should have apologized. Even so, you did have the power to refuse, which you duly exercised. The other partygoers were guilty only of offending your aesthetic sensibilities. Don't go back, and you won't have to see them. And do try not to fret overmuch about the future. By the time your own male pattern baldness and benign prostatic hypertrophy set in, people your age will look like people, not the squishy, saggy spawn of hell.

Love,
Andrea

Dear Andrea:

I have an attraction to women wearing stockings, and I don't know why. I can walk down the street minding my own business, and I will see a woman in stockings, and my skin will get hot, I'll start to sweat ... you get the picture. Is this normal? Is there something wrong with me?

Love,
Hoser

Dear Hose:

If you're a regular reader, you've already met the gentleman who wrote in about fetishizing taffeta, of all things. Compared with some of the stuff I hear, your fixation is about as shocking and unusual as admitting you like women with large breasts.

If you can't be attracted to a girl without her wearing stockings, or if you're attracted to the stockings but not the girl, then you might need help. It isn't that your predilections are wrong or evil, just that they're getting in your way and will end up making you unhappy. If girls in stockings are merely a source of pleasure for you as you go about your daily business, and if you can maintain relationships with women as well as hosiery, then you're fine. Kinky, but fine.

Love,
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; andrea@altsexcolumn.com; or www.sfbg.com/asc.

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SEEKS SOULMATE

SM, 30, 6'1", 185lbs, brown/blue, likes football, tattoos, music. Looking for a lady, 21-45, who's confident and knows how to take care of herself. ☎ 3594

IT'S THE INSIDE THAT COUNTS

5M, 32, 5'6", curly black/brown, loves movies, horseback riding, trail walks. Looking for committed relationship with open-hearted, nice woman. ☎ 3595

SEXY CABALLERO

Ole, señoritas. Sweet, loving HM, 35, dark/brown, enjoys long walks, good coffees, and fine wines. Seeking loving, friendly woman, 30-50. ☎ 3542

SEEKS SEXY & WITTY

Male, 6', 160lbs, black/brown, nice complexion, enjoys basketball, baseball, and DVD movies. Seeking witty 8/H/WF, for LTR. ☎ 3589

SEEKING COOL, FUN TIMES

Male, 5'10", 170lbs, light brown/brown, enjoys working on cars, hiking, fishing, and biking. Seeking outgoing female for dating. ☎ 3590

NARLEY RION' ENGINE

Fun-loving, good man, 5'7", 170lbs, long black hair, loves music, riding and good buds. Seeking small-sized, humorous, caring woman, 25-35, friends first/LTR. ☎ 3564

INEXPERIENCED MAN

5WM, 35, wishes to meet 5F, 25-40, to teach him the wonders of being with a woman. ☎ 3525

THE MUSIC OF CHANCE

Mission music junkie looking for just the right concert partner. I have the usual penchant for used books, garage sales, and geeky tv. ☎ 3529

ARE YOU THE ONE?

Attractive, fit, educated SWF, early 40s, accomplished, analytical, introverted, creative, eclectic, responsible, principled, somewhat eccentric. Seeking 5WM counterpart, 40-55. ☎ 3829

CAUGHT YOU LOOKING!

Seeking a woman who must be willing to lie about how we met. Fun, adventurous, passionate 5HM, 29, seeks 5F, 21-35, race unimportant, children welcome. ☎ 3014

INTIMACY, ADVENTURE, AND...

a fat Blunt. 58PM, 31, tall, skinny, short dreadlocks, dark-skinned, activist, law graduate, seeks smart, voluptuous music lover, for LTR. ☎ 3812

PUNK ROCK LOVE

5kinny, tattooed SAM seeks 5WF, 25-40, to join me for drive bars and punk rock shows. Possible LTR for the right alcoholic. ☎ 3441

COMPANION SOUGHT

Successful artist/photographer/video producer, attractive, fit, fun male, 49, loves fine dining, exotic travel. Seeking pretty, artistic, adventuresome literary bohemian girl, 20-40. Let's go! ☎ 1967

CUTE GERMAN

SWM, 37, attractive, blond, blue eyes, 5'7", enjoys traveling, concerts, outdoors, dinners, seeks cute 5F, race open, for LTR. ☎ 1968

TOTAL FRENCH MESSAGE

Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. ☎ 8953

NANOSOME GUY

5WM, 40, 5'9", 185lbs, seeks younger, attractive 5F for dining, movies, weekend getaways, possible LTR. ☎ 3685

SHORT WOMAN WHO...

doesn't need a tall man. Retired, short 5M, 68, loves painting, playing guitar/violin, reading, walks, conversation. Seeking flexible, educated, mature 5F for committed relationship. ☎ 3670

TAKE ME TO THE RIVER!

Tall, fit, nice-looking, smart, warm, funny, romantic, slightly hedonistic SWM, 45, very creative musician/author, with high libido and psychological depth, seeks bright, fit, passionate beauty. ☎ 3672

CAN BEAUTY BE AGELESS?

Are you 40-55, happy with your age, have physical and inner beauty, great senses of humor and intelligence? I'm WM, 45, let's talk. ☎ 3313

NO NOLOS BARRO

Strong-willed trekking partner/confidant sought for country living (front/back) and long-term goals alignment. Me: North Bay engineer, 31. You: compassionate, fit, and practical. ☎ 3648

LOOKING FOR ADVENTURE

SWM seeks SWF who is tomboy by day, love goddess by night, for poetry, romantic walks, camping, boating, amusement parks. ☎ 3651

ATHLETIC GUY

Handsome HM, 51, 6', 190lbs, N/S, enjoys sports, outdoors, working out, concerts, music. Seeking attractive, romantic honest 5F, 40-55, N/S. No games. ☎ 3353

GUY SEEKING GAL

This SWM, 46, seeks an emotionally/physically positive 5PF, 36-56, who will challenge me and help make me a better person. Seeks friendship and more. ☎ 3122

PSYCHOLOGICAL POLITICAL
Analytic mind; Chomsky holistic Summerhill feminist views; healthy, athletic, 5'9" body; late Beethoven quartet soul; 54, seeks intimacy through probing personal dialog (not trading monologs). ☎ 3600

LOOKIN' FOR FUN

You: busty, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy. LTR. Me: athletic SWM, homeowner with pool, 6 cars. Marin County. ☎ 1549

20-25? WANT SOMETHING BETTER?

8e spoiled, uplifted, appreciated, have fun! Meet attractive, slim, fit, successful European male, 40+, who understands love and life, friendly, adventurous, seeks slim, long-haired woman. ☎ 3144

NOW ARE YOU

Smart, sexy, outgoing male, 5'11", broad shoulders, black/brown, engineer, no children, no pets, enjoys romance novels, ping-pong, golf, and travel. Seeking female for casual relationship. ☎ 3571

COMPANIONSHP

Good-looking SWM, 46, 5'10", 170lbs, seeks attractive 5F, 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. ☎ 1338

BREAKING THE ICE

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating. LTR. Let's meet for coffee. ☎ 8154

WALNUT CREEK AREA

5WPM, 6', 198lbs, N/S, retired, enjoys dancing, hiking, travel, films, exploring restaurants and museums. Seeking slender 5WPF, 55-65, for sharing above activities. ☎ 3218

CNARMING

French wife desired by imaginative, sensitive, intimate international-American gentleman, 41. Let's enjoy nature, art, travel, wine... ☎ 3841

LOOKING FOR LOVE

Tall, loving 5WPM, 48, homeowner, hobby musician (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. ☎ 8860

FRIENDLY, LONG-NAIRED A/HF

Sweet, successful, attractive, in shape, English PM looking for fun/love/ish A/HF, 20s-30s, ready to be appreciated, pampered and spoiled. ☎ 1873

A HANO 2 NOLO AN EAR 2 LISTEN

SWM, 42, 5'9", impotent but still in need of a friend, don't make much money, but obviously very honest and caring. West Contra costa county. ☎ 3217

men seeking men

READY TO USE WHAT I'VE LEARNED

Queer descended from africans and natives, 38, 5'9", 155lbs, muscular, enjoys tennis, rollerblading, and skateboarding. Seeking male, 25-65, for friendship, etc. ☎ 3563

FOR LOVE/RELATIONSHIP

Laid-back, easygoing WM, 31, flight attendant, N/S, loves traveling, cooking, and outdoor activities. Seeking other man, 26-41, in the Bay area, for friendship, possible relationship. ☎ 3730

LOOKING FOR FRIENDS

GWM, 18, 5'11", 175lbs, seeks similar man, 18-25, for friendship first, possible LTR. ☎ 3681

CUTE, CNUBBY CONCORDO GUY

Educated, family-oriented GWM, 40, occasional smoker, enjoys shopping, craft fairs, antique shops, movies. Seeking SM, 37-48. ☎ 3691

SEEKS WESTERN FRIENDS!

College-educated, athletic SAM, 26, 5'10", 150lbs, non-smoker, loves nature, music, movies, dancing. Seeking honest, considerate, enthusiastic SM, 25-35, for good friends first. ☎ 3664

NOT THE GUY NEXT DOOR

Attractive GWM, 35, 6', 180lbs, dark hair/eyes, seeks clean-cut GWM, 30-40, with varied interests, for dating, possibly more. ☎ 3817

I SEEK A GREEK

Romantic, hairy GWM, 42, 180lbs, seeks extremely hairy greek man for romance and fun. Must be outgoing and affectionate. ☎ 3819

CHUBBY BUDDY

Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. ☎ 8610

BEAUTIFUL BUTT NEEDS ATTENTION

Erotic, very nice-looking GWM, 33, 6'4", swimmer, medium build, bottom, Euro-descent, seeks daddy type for pleasure! ☎ 3036

LOOKING IN HAYWARD

Single white male, 47, no children, light smoker, in search of male, 18+, for casual relationship. Let's get to know each other! ☎ 3489

BI-CURIOS? TOO?

Cute 8iWM, 33, 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar 8iWM, 21-37. ☎ 1866

ORAL PLEASURE FOR MARRIED BI

5WM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. ☎ 8841

SLIPPERY RECTAL EXAM

Doctor massages your butt hole, jacking you off. 5pank-ing, rimming, sniffing? Shoot big time Uncut cocks/hairy asses. 20-45/all sizes. ☎ 9709

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WOMAN TO WOMAN

Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/5, preferred. ☎ 9575

MISS THING

Spontaneous 58F, 5'4", full-figured, very beautiful, brown/hazel, loves shopping, movies, cooking, outdoors, reading. Seeking outgoing, open-minded SF, for friendship first, maybe more. ☎ 3627

SEEKING SOULMATE

Attractive, intelligent, financially/emotionally stable, kind, friendly, easygoing, spontaneous, affectionate, fun, fit 5F, 40, seeks similar 5F partner, green or blue eyes, for friendship, possible LTR. ☎ 3693

GIRLFRIENDS

SWF, early 30s, seeks lady friends to go see good live music, shoot pool in bars in SF and East Bay. ☎ 3265

SUBMISSIVE SEEKS DOMINANT
She passes by me smacking of seduction, attitude, just enough scent of woman. Desire, as she moves on through. ☎ 3485

missed connections

TOM

Boy if you only knew what you were missing you would call me again. Erin. ☎ 3828

YOU: SEBASTIAN

Me: Susan. We met in N. Beach at Royal, Sat 8/18. We lost each other, but I enjoyed talking about restaurants, fabric, and Italy. ☎ 3745

2 YOGA GRRL, GEARVY/DIV BUS...

8/01, evening. Where are you? Chatted about Hatha and boring job. Seemed to get a bit. Sorry, didn't say bye; clumsy mistake. Call me please! ☎ 3566

STEPHANIE - CAFE OU NORO

8/5 at Eric McFadden. You: with group, skirt-rising friend. We switched seats. You caught my eye more than you realize. Meet for a drink? Doug ☎ 3569

GOOD VIBRATIONS

Met at Good Vibrations, 8/21. You: platinum blonde, black top. Me: tall, blue eyes, praised your sexy walk. Interested in talking, then coffee? ☎ 3834

8/23 OANVILLE, COBRAS & CROWOS

You with your parents and me feeling overly awkward. I don't want to stop the vision of your glances and smiles. Would like to share a Sunday with you. RSVP ☎ 3752

PEGGY FROM VELAPA

You left me wrong number on the voice mail! Please call again! Chris ☎ 3673

MISSION GOODWILL HELLO

Me: African-American male, 40s. You: Asian-American female with the most beautiful smile I have ever seen. We "met" Wednesday, 8/15/01, 5:30, at Goodwill. Wanna meet? ☎ 3666

JAMES

You came into Rizzoli Book Store, Wednesday 8/8 and I got tongue-tied. I remember you well. Please call. Justin. ☎ 3567

TO DRESS OR NOT TO DRESS

Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎ 9579

DON'T MISS ME

Good-looking, affectionate, caring GAM, 42, 5'5", seeks GWM, for relationship. ☎ 3481

LOOKING FOR SOME FUN

SM, 27, seeks biracial SM, 24-28, H/W proportionate, for friendship first, possible LTR. ☎ 1902

WOULD YOU...

like to engage in a loving, sharing partnership with energetic, good-looking, 50-something WM seeking healthy, congenial 8M who enjoys jazz, movies, vacationing, and intimate encounters? ☎ 3768

PARTNER

Smooth, frisky GWPWM, 43, 5'11", 195lbs, N/S, N/D, HIV+, seeks hairy, good-hearted bottom who enjoys concerts, Muir Woods, skiing, theater, cuddling, foreign films, animals, NPR. ☎ 3747

NANOSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. ☎ 8156

DAOY BEAR NEEDS CUB

5M, 57, 6'1", 250lbs, salt-pepper hair/beard, non-smoker, loves cuddling, old movies, long walks. Seeking honest, sincere 5M for possible LTR. ☎ 3679

WANT TO ESCAPE BIG CITY?!

5GM, 35, hours north from Bay Area, near big picturesque lake in woods, wishes to pamper slender male with swimmer's body and nice legs/buns! ☎ 3491

SEEKING SEXY TS

SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. ☎ 1565

NAKED WORKOUT

Hairy, muscled, tattooed skinned head, 5'8", 142lbs, seeks naked workout partner- private gym, weights, heavy bag, ring for wrestling, boxing, fist fighting- strip, pump, fight. ☎ 3250

ORED LUST

Hot, super hung, attractive, slim WM seeks clean, slim 8M to get hot with. ☎ 3582

READY TO GET REAL?

Fit, funny, smart, emotionally mature GWM, 48, 5'6", 145lbs, HIV-, meditative, seeks SM, 40s, in shape, similar profile, HIV-, for LTR. ☎ 3532

MEN-MEN

41 year-old hispanic bottom looking for mature top. I'm 5'9", 165lbs. You: mature top. Hairy and heavy pluses, but open. ☎ 3840

MUSCULAR MAN

Interests includes movies, museums, work outs and music. Would like to meet muscular W/8M with similar interests for friendship, possible relationship. ☎ 3386

FEET ON THE GROUND?

GM, 40s, seeks compassionate, grounded, expressive GM who enjoys theater and long walks in the rain. Passions include travel, fine cuisine, foreign cinema. ☎ 3502

BIG MAN WANTED

Little black bear, 56, 5'9", 175lbs, HIV-, seeks cuddly white bear, 50-55, 180-220lbs, for at home play in Oakland. Prefer available single or divorced types. ☎ 3436

women seeking women

PARTNER IN CRIME

Spontaneous, curvy, educated, pierced 8iF, 30, tattoos, seeks similar woman for sexual adventures. We must click as friends before we get our freak on. ☎ 3683

activity partners

TO DRESS OR NOT TO DRESS

Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎ 9579

Backseat connections

women seeking men

CAN I BE YOURS
5BF, 20, very curvy and well-endowed, 44DDD, 28/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. ☎ 1257

IN NEED OF GENEROUS GENTLEMAN
Exotic, petite, Hawaiian/Asian beauty seeks a generous gentleman in exchange for passion and companionship. A mutually beneficial relationship. ☎ 1816

HELP!
Adorable angel needs emergency help! Petite, curvy, intelligent. Looking for serious mutually beneficial relationship. ☎ 1807

A NEW IDEA
Mature SF seeks 5M for serious LTR that involves spanking and lots of oral. ☎ 2032

FAT FUN
You love to pamper and please. You're generous. You desire sexy women of lush abundance, with mounds of soft, cushiony flesh. I'll be your buffet. ☎ 1497

CONNIVING LADIES WANTED
Gorgeous married AF, 25, seeks attractive SF, 18-25, to entice BM into fun and frolic. Must be conniving and adventurous. Need caught with pants down. ☎ 1878

EBONY BEAUTY
in Sacramento. This sophisticated, classy former model seeks unique arrangement with a very wealthy and generous gentleman, 50-60. You won't regret responding to this ad. ☎ 2047

men seeking women

LET'S GET WILD
Muscular stud seeks wild, adventurous female to party and play at home, in public, on the beach, on vacation... Crazy? You bet! Pleasure a plus! ☎ 1476

SEEKING TWO WOMEN
Attractive, fit male, 5'11", 165lbs, black, curly hair, 100% clean, seeks two open-minded, adventurous women that want to share some new experiences. ☎ 2189

NICE LOOKING
WM seeks feminine woman to admire your body, and masturbate himself. Any race, any age. ☎ 2197

CARIBBEAN ENCOUNTERS
Handsome, caring, generous, well-off, bi-racial male, 48, seeks pretty, sexy, slim lady, 25-45, for fun, travel, friendship. ☎ 2120

MISTRESS WANTED
Looking for slim, attractive, strict mistress who loves to punish and humiliate in any way she likes. Please leave a message! ☎ 2091

BI BLACK MAN...
35, handsome, clean, discreet, seeks couple, 35+, for fun, safe times. Pick up that phone! ☎ 2041

9" AND HANDSOME
Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. ☎ 2044

TOTAL PACKAGE
Sexy and brainy, Eurasian male, 31, with sharp tongue and wild streak to match, seeks partner in crime to keep me in trouble. ☎ 1635

PRETTY WOMAN WANTED
SM, 34, 6', 175lbs, professional, enjoys music, travel, sports. Seeking good-looking woman, 21-30, for good time in San Francisco area. ☎ 2039

ABNORMAL FUN
SAPM, 35, 5'4", 150lbs, with voracious sexual appetite, seeks woman for mutual discreet satisfaction. ☎ 2040

LIKE 'EM LEAN?
Me: WM, 36, tall, lithe, runner type, sit-up toned. You: tall, thin, small-chested, available. Both of us: fun, fit, sane, interesting. ☎ 2033

SEXY GUY
Muscular, attractive SBM, 22, 5'7", 145lbs, braided hair, seeks honest, secure 5F for wild times. ☎ 2009

A HARD WOMAN IS GOOD TO FIND!
SWM seeking fit/bodybuilding goddess to worship! Girls with muscles - such a turn on. Tall girl preferred but not necessary. Will be your friendly admirer! ☎ 1955

NO HOLOS BARRED
No disqualifications. DBM, 36, 5'11", 215lbs, black/brown, passionate, extremely emotional, hardcore, kinky, freaky, wild, enjoys oral sex, massages, being licked all over, doggy style position. ☎ 1954

WELL-ENDEARED BLACK MALE
SBM seeks hourglass-shaped, bottom-heavy white women. Thick, shapely calves, pedicured feet a must, cellulite bodies a plus. You'll like my endowment. ☎ 2199

FREAKY ENCOUNTERS
Bisexual man, 34, slender-built, seeks freaky encounters with sexy Puerto Rican or 8F, with big ass and curvy body, who enjoys kinky sex. ☎ 2200

LADIES, MY TREAT
Lay back. Let my hands and mouth satisfy you. I'm 6', 185lbs, brown/brown, specializes in tongue baths. ☎ 2201

EXPLORING WOMEN
Bisexual WM, 42, 5'10", 195lbs, mainstream appearance, seeks expansion of experience with women. Prefer natural breasts and unshaven pubic hair. Full-figured welcome. ☎ 2202

SEEKING MALE WITH BIG BUNS
Athletic, tall GWM, 35, runner/swimmer, seeks younger male with long legs and perky youthful buns. I give a big "tip"! ☎ 2195

HALLOWEEN EXOTIC EROTIC BALL
Hola! Seeking adventurous woman or women to celebrate my birthday. Let's fulfill or create your fantasy. No idea too loco or debauchery too tame. ☎ 2193

COME FLY WITH ME
Successful SWPM, 48, seeks naturally blonde 5WF, 25-35, to be travel companion and more. Enjoy a trip to New York City. ☎ 2095

MASTER SEEKS SUB & MORE!
Dominant, fit, stable, attractive DWM, 49, 5'11", sense of humor, seeks younger submissive 8F for lust, love, and LTR. Any race. Novice okay. ☎ 1218

WILL TRAIN IF NECESSARY
Good-looking GWM, 77, seeks attractive gay or bi-curious man, 18-40, for various safe-sex trips. Prefer ongoing. I hope to be your mentor. ☎ 2074

sfbg | Backseat

ARRANGEMENT DESIRED
5WM, 48, athletic, clean, handsome, seeks young, slender female to meet my sexual needs on a weekly basis. Under 100lbs a plus! ☎ 2053

men seeking men

STRAIGHT, HANDSOME MAN, 30S

Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. ☎ 1138

GREEN-EYED MALE
Puerto Rican male, 18, beautiful green eyes, would like to lose his virginity with a real man. I will wear lingerie for you. ☎ 2166

SEEK A STRAIGHT BOY
I would love to service a straight boy who is willing to experiment. No strings at all, I just want the experience. ☎ 2171

CUTE BOTTOM
Male, 30, likes tops, under 45, for wild times and fun moments. Call if you're looking for a good time! ☎ 2089

BIM...
is looking to have oral sex or sixty-nine with men that have cocks seven inches and bigger, uncut, blacks, or couples a plus. ☎ 1176

VIRGIN NEEDS MAN
81WM, bottom, oral, HIV-, looking for experienced GM to show me the way. Looks unimportant, sex only. Your place. ☎ 2012

DAYTIME PLEASURES
This male seeks well-endowed male for daytime pleasures. How about a shave and a haircut? ☎ 2198

NOT IN TOWN FOR LONG
SM enjoys many adult activities, seeks AM, 30s-40s, for fun times. ☎ 2196

WIFE SAYS IT'S OK
Happily married, healthy, fit, attractive WPM, mid-40s, seeks male friend, 20-30, for periodic, uninhibited get-togethers. Prefer Hispanic/Italian. Uncut a plus. ☎ 2117

EXPLORE YOUR BI SIDE
5ebastian 81W/8M, 26, versatile, outgoing, good-looking, a great lay, excellent sense of humor, seeks financially fit gentlemen. ☎ 1894

WANT A BUDDY? ME TOO!
Attractive, man seeks smooth, H/W proportionate WM, under 35, for mutual man-holding, share experiences, fantasies, porn, and guy talk with cute AM, 31, 5'9", 151lbs ☎ 1884

SEEKING SUGAR DADDY
GM, 19, seeks fit GWM, 25-40, with chest hair, for good times behind closed doors. ☎ 1873

ASIAN
Married BIM, in good shape, healthy, seeks Bisexual, 30-50, for long term friendship. Any race. No STDs. ☎ 1877

SUGAR DADDY SOUGHT
Attractive bi Latin 80y seeks generous, wealthy, fit, well-educated & traveled gentleman for a mutually beneficial relationship. Ages 30-60. ☎ 1812

SEEKS SUGAR DADDY/RELATIONSHIP
5M, 18, seeks sugar daddy for a mutually beneficial relationship. Serious inquiries only. ☎ 1796

SEEKING MASCULINE MAN
5M, 28, seeks hot man for hot times in the San Francisco area. ☎ 1797

women seeking women

BUSTY, BIF, 20S...
5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. ☎ 1153

BUSTY, SLIM, PRETTY, BI GIRL
81F, 20s, seeks another fit 81F, 18-55, for soft, romantic, sensual caress, massage and cuddling. ☎ 1217

DELICIOUS BUXOM FANTASIES
Caramel, buxom, shapely, attractive, full-figured, educated, diverse African-American woman seeks big olive women to share pleasures followed by desserts. ☎ 2119

SEXY CHOCOLATE 000
Sexy, Latino, chocolate female, 5'4", 44DDD-29-37, seeks generous couple for tasty pleasures and more. Come have a good time with me. ☎ 1857

three's company

PENINSULA PLAYFUL COUPLE
Bright, energetic couple seeks new friends, single or couple. We're 40s, non-smoking, non-drinking, like spa, massage, boating and oral delights. Passion and friendship a plus. ☎ 1259

FIRST BI TRY
Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BIM, possibly discrete LTR. ☎ 1489

LET'S DRIVE HER WILD...
with pleasure and vice-versa. Nice-looking BM, 37, 5', 230lbs, nice body, seeks mature alternative couple for solo or double her pleasure discreet get-togethers. ☎ 1965

ALL EYES STOP HERE
Cut through the chase. HM, WF, early 20s, seeks couples, 18-45, for safe, clean fun, sexual exploration. Very curious, open-minded. Hotter the better! ☎ 1393

tv/ts

SMART & SEXY
Male, 19, seeks TV/TS. Call me. ☎ 2016

DOMINANT SHEMALE/TRANSSEXUAL
AM, 35, 5'11", 180lbs, seeks fit, well-endowed TRANSEXUAL top, 20-40, nice breasts a+, for fun times. San Francisco area. ☎ 1734

TRYING SOMETHING NEW
Attractive, fit SWM, 29, seeks feminine, passable TS, for friendship, possible LTR. ☎ 2113

SEEKING ASIAN TV
Good-looking BM, 45, 6', 185lbs, seeks possible, teasing TV with muscular calves, who's into hose, lipstick, sexy outfits. Busty a plus. ☎ 2078

ADVENTUROUS
Small, straight male, 45, slim, brown bottom, seeks functional, white TV/TS, 22-35, disease-free, for occasional intimacy. Your pleasure is mine. ☎ 2029

49 YEARS OLD
Pretty lady seeks TS for a good friendship and maybe more. 35-55, down-to-earth, and sense of humor. So let's talk! ☎ 1643

bd/sm

HARD SPANKING NEEDED
5WM, 39, 5'11", 250lbs, seeks singles or couples to put a good, hard blazing on my backside. Serious only. ☎ 1896

ATTRACTIVE, SUBMISSIVE WM
...ISO dominant female or couple who would love to give me a good old-fashioned spanking. I promise I'll do what I'm told. ☎ 2194

SEEKING SUBMISSIVE
Tall, handsome master seeks submissive girls for play. First timers okay. Must be discreet. All calls answered. ☎ 2031

CINEMATIC SUBMISSIVE
Male, 40s, slim, aware, intelligent, intensely submissive, visually-oriented, seeks brilliant, dominant woman for intense, erotic power exchange. Words, thoughts, sounds. Take me. ☎ 2192

fetish/fantasy

SWINGER?
Come join me for a once night stand of fun and games. Couples only. ☎ 2042

SMELL MY SWEET PUSSEY!
Love the smell of sweet Pussy? Selling my sweet, wet, panties, at reasonable prices. Satin, cotton, G-string, thong! Leave e-mail address clearly on the message. ☎ 1960

ECSTATIC MASSEUR'S TOUCH
...to render your tense flesh supple, soft. A skilled masseur is what you need to return your feminine body to its natural state of bliss. ☎ 1957

A PING-PONG BALL...
that is friendly, good-looking 81WM seeks consensual opponents who appreciate the rhythm of a ball and paddles. All calls answered. ☎ 1647

NJ RESIDENT SEEKS
Erotic hypnotist with soft voice, cute, pretty nose, D/D-free, N/S, female, age/race unimportant, sought by this good-looking, honest, slim DWPM, 54, 6', gentle, creative, safe, N/S ☎ 2038

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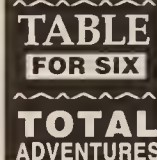
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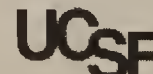
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Body & Soul Readers' Poll

Return this readers' poll by
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2 free passes to the
Renaissance Pleasure Faire
August 25th- October 11th, 2001
(Drawing held on September 13th)

Fax to: Classifieds (415) 621-2016

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What is your vote for the Bay Area's

Best resort/spa

Best metaphysics shop

Best hair salon

Best chiropractor

Best dentist

Best yoga instructor

Best place to buy outdoor gear

Best place for kayaking

Best spiritual lecture series

Best place to worship

Best fitness center/gym

Best place to eat healthy food

The results of this poll will be printed in a
special Body & Soul magazine on September
26th inserted in and published by the Bay
Guardian. Thank you for your response!

Your name: _____

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10am Yom Kippur SEP 26th
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Cruise a 15-mile stretch of the
race circuit before the Grand Prix
pros hit the course. 8a.m. Em-
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sfgrandprix.com. September 9th.

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100-150 miles (mtn. biking, run-
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September 19th

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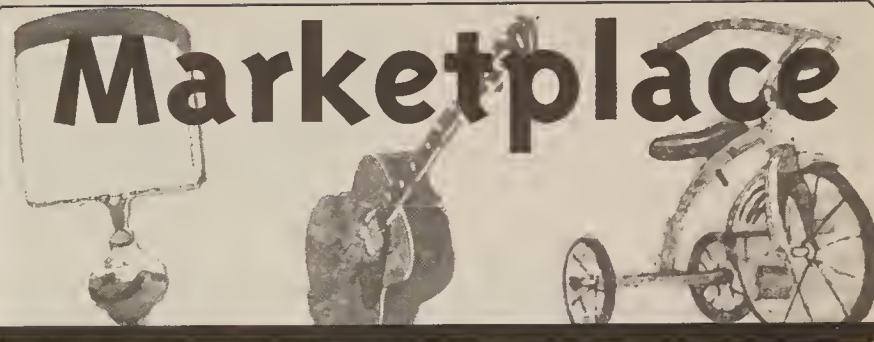
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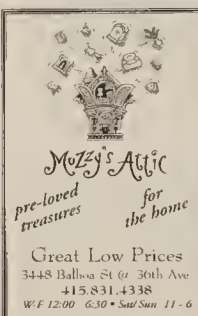
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BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

Power Shift

Sunday, Sept. 9, show your support for
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trol, at PowerShift, a massive rally and alter-
native energy fair featuring live theater,
music, games, and more. Speakers include
Medea Benjamin, poet Aya de LeUn, and
Raul Benet of Greenpeace Mexico. 2-6 p.m.,
State Capitol bldg., L and 11th Sts., Sacra.
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Deegee (#136377) This dapper fella may be big at 78 lbs., but he seems to think he's the perfect lap dog.
And he'll try to fit into yours! He's a black and tan Rottweiler who's almost 4 years old, and one of his
favorite things to do is cuddle and kiss. He's hoping to find a home where he can lay in a warm lap,
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other pets (especially cats) would be best for this biggy, as he wants to soak up all the attention.
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DISCOUNT CIGARETTES STARTING AT \$8.95! Tax free Snuff Copenhagen/Skoal 26.95 10 count. Tax free, shipped fast, fresh, confidentially from the Seneca Indian Reservation. Barbi's Butts must be 18. Barbi's Butts.com MF 8:30am-7pm, Saturday 10:00am-5pm EST. BB8-B83-3433. (AAN CAN)

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Announcements

Bay Area Friends Singles is a social group in the San Francisco Bay Area for people who have herpes and are between 18 & 35 years old. Visit <http://groups.yahoo.com/group/bafsingles3Sunder>

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Watch Lost Friday afternoon 8-24 01 on # 30 bus Large Bright Blue w/ strap. REWARD (415) 776-4567.

Events

Arriba Juntos presents...

A Salute to Cal Tjader with Poncho Sanchez & Friends. Cal Tjader's Alumni, The Latin Jazz Youth Ensemble, Special Guests: Mongo Santamania, Francisco Aguabella, Bella Velarde. Celebrity Award presenter: Orlando Cepeda (Major League Baseball Hall of Famer) Saturday, Sept 15 Nob Hill Masonic Center 1111 California St. 7:30pm Ticket Info & Sales City Box Office (415) 392-4400. www.cityboxoffice.com
www.tickets.com Event Info: (415) 551-1968 www.arriajuntos.org. Call event info for special VIP meet and greet reception with performers.

Come Celebrate!

East Bay Community Foundation, Northern California's oldest community foundation, celebrates its new location in Oakland's Civic Center Plaza and the grand opening of the East Bay Center for Philanthropy in the historic Plaza building. The community event features civic leaders and a performance by the world-renowned acrobatic dance troupe Project Bandaloop. Following the performance will be a community open house from 1p.m. to 2p.m. The event is Tuesday, 9/25, starting at Noon (14th and Broadway). Join Oakland Mayor Jerry Brown and other guest speakers. For more information call (510) 836-3223.

Personal Messages

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*Rates may vary based on size of ad.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250274 The following person is doing business as CO ADVENTURES, 1237 Pacific Ave., San Francisco, 94109: Nicole Louise Celaya, 1237 Pacific Ave., San Francisco, 94109. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 16, 2001. Signed Nicole Celaya. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy A. Shaw, on July 16, 2001. **August 15, 22, 29, September 5, 2001. L# 354604**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250889 The following person is doing business as CITY BEAUTIFUL, 90 Rotteck Street, San Francisco, CA 94112: Derek Jon Yergler, 90 Rotteck Street, San Francisco, CA 94112. This business is conducted by an individual. Signed Derek J. Yergler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on August 10, 2001. **August 15, 22, 29, September 5, 2001. L# 354605**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250848 The following person is doing business as DATA COMM MANAGEMENT GROUP, 2030 Vallejo Street, # 203, San Francisco, CA 94123: Alan M. Warshaw, 2030 Vallejo Street, # 203, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Aug. 6, 2001. Signed Alan M. Warshaw. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Damon Scott, on Aug. 6, 2001. **August 15, 22, 29, September 5, 2001. L# 35460**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250801 The following person is doing business as WIND WOMEN PRESS, 800 Mission Street, San Francisco, CA 94103: Margaret Benshoof Holler, 800 Mission Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Aug. 7, 2001. Signed Margaret Benshoof-Holler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Aug. 7, 2001. **August 15, 22, 29, September 5, 2001. L# 354607**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250943 The following person is doing business as ZONE COMMUNICATION, One Post St., Suite 2190, San Francisco, CA 94104: Francine B. Zone, 246 Czarneau Ave., Sausalito, CA 94965. This business is conducted by an individual. Registrant commenced to transact business under the above fictitious business name on October, 1992. Signed Fran Zone. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, August 14, 2001. **August 22, 29, September 5, 12, 2001. L# 354702**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251012 The following person is doing business as BITCH PUBLICATIONS, 2765 16th Street, San Francisco, CA 94103: B-WORLDWIDE, A CALIF. NONPROFIT CORP., 2765 16th Street, San Francisco, CA 94103. This business is conducted by a nonprofit corporation. Registrant commenced business under the above fictitious business name on the date January 3, 2001. Signed Lisa Mya-Jervis - Lisa Mya-Jervis; Editor/Publisher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on August 16, 2001. **August 22, 29, September 5, 12, 2001. L# 354703**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251140. The following persons are doing business as MODALCUB, 730 Fillmore Street, San Francisco, CA 94117: Aaron Blanding, 450B Norwich Way, San Jose, CA 95130; Jeff Blanding, 910 Central Ave., San Francisco, CA 94115; Anthony J. Justman, 730 Fillmore Street, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Jeff Blanding. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on August 22, 2001. **August 29, September 5, 12, 19, 2001. L# 354901**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251144. The following person is doing business as, P.A. CIFIC STANDARD, 920 Scott St., San Francisco, CA 94115: PAFIC STANDARD LLC (CA), 920 Scott St., San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date February 15, 2001. This business is conducted by a limited liability company. Signed Jason Trentacoste. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on August 22, 2001. **August 29, September 5, 12, 19, 2001. L# 354902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251100. The following person is doing business as, PLANTOPIA, 158 Juanita Way, San Francisco, CA 94127: Melissa T. Sweeney, 158 Juanita Way, San Francisco, CA 94127; Mark A. Sweeney, 158 Juanita Way, San Francisco, CA 94127. Registrant commenced business under the above fictitious business name on the date August 21, 2001. This business is conducted by a husband and wife. Signed Melissa T. Sweeney. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on August 21, 2001. **August 29, September 5, 12, 19, 2001. L# 354903**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251249 The following person is doing business as TEA LEAF GREEN, 156 Duboce Ave. #6, San Francisco, CA 94103: Alan Schneider, 156 Duboce Ave. #6, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date August 27, 2001. Signed Alan Schneider. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on August 27, 2001. **September 5, 12, 19, 26, 2001. L# 354902**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251347 The following person is doing business as CAPTARIS - MEDIALINO, 247 Brannan St. 6th Floor, San Francisco, CA 94107: MediaTel Corporation, 247 Brannan St. 6th Floor, San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above fictitious business name on the date August 2, 2001. Signed MediaTel Corporation. David Schmir, President & Treasurer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on August 30, 2001. **September 5, 12, 19, 26, 2001. L# 354903**

NONDISCRIMINATORY POLICY Gutar Outreach, Inc. school admits students of any race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, color, national and ethnic origin in administration of its educational policies or admissions policies.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323553 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MANUELA MARGARITE COBO TO ALL INTERESTED PERSONS: MANUELA MARGARITE COBO filed a petition with this court for a decree changing names as follows: present name MANUELA MARGARITE COBO, proposed name MANUEL MARTY COBO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 11, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 16, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 15, 22, 29, September 5, 2001. L# 354601**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321592 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JENNIE REBECCA ANOERSON TO ALL INTERESTED PERSONS: JENNIE REBECCA ANOERSON filed a petition with this court for a decree changing names as follows: present name JENNIE REBECCA ANOERSON, proposed name JENNIE REBECCA OTTINGER. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 11, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 15, 22, 29, September 5, 2001. L# 354601**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322256 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF DANG THOI LUONG TO ALL INTERESTED PERSONS: DANG THOI LUONG filed a petition with this court for a decree changing names as follows: present name DANG THOI LUONG, proposed name JASON LUONG. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 27, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 9, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 22, 29, September 5, 12, 2001. L# 354602**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321897 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF FRANCES CLARISA O'MEIR TO ALL INTERESTED PERSONS: FRANCES CLARISA O'MEIR filed a petition with this court for a decree changing names as follows: present name FRANCES CLARISA O'MEIR, proposed name FRANCES CLARISA O'MEIR-GUERRERO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 9, 2001 Time: 9:00 AM Department 21B. Dated August 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 22, 29, September 5, 12, 2001. L# 354606**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323811 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JASON ANTHONY KLINE-GARONER TO ALL INTERESTED PERSONS: JASON ANTHONY KLINE-GARONER filed a petition with this court for a decree changing names as follows: present name JASON ANTHONY KLINE-GARONER, proposed name JASON ANTHONY LAPPANO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 29, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 16, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354801**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323437 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAMERON PHILIP ACKBURY FARD TO ALL INTERESTED PERSONS: CAMERON PHILIP ACKBURY FARD filed a petition with this court for a decree changing names as follows: present name CAMERON PHILIP ACKBURY FARD, proposed name CAMERON PHILIP ACKBURY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 2, 2001 Time: 9:00 AM Department 21B. Dated August 3, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354808**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323726 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CATHERINE RENE VAN DER OER TO ALL INTERESTED PERSONS: CATHERINE RENE VAN DER OER filed a petition with this court for a decree changing names as follows: present name CATHERINE RENE VAN DER OER, proposed name MARCUS RENE VAN DER OER. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 19, 2001 Time: 9:00 AM Department 21B. Dated August 17, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 5, 12, 19, 26, 2001. L# 354901**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321897 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF FRANCES CLARISA O'MEIR TO ALL INTERESTED PERSONS: FRANCES CLARISA O'MEIR filed a petition with this court for a decree changing names as follows: present name FRANCES CLARISA O'MEIR, proposed name FRANCES CLARISA O'MEIR-GUERRERO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 9, 2001 Time: 9:00 AM Department 21B. Dated August 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 22, 29, September 5, 12, 2001. L# 354606**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324059 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MELINDA ANN PENA TO ALL INTERESTED PERSONS: MELINDA ANN PENA filed a petition with this court for a decree changing names as follows: present name MELINDA ANN PENA, proposed name MELINDA ANN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 29, 2001 Time: 9:00 AM Department 21B. Dated August 27, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354807**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323437 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAMERON PHILIP ACKBURY FARD TO ALL INTERESTED PERSONS: CAMERON PHILIP ACKBURY FARD filed a petition with this court for a decree changing names as follows: present name CAMERON PHILIP ACKBURY FARD, proposed name CAMERON PHILIP ACKBURY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 2, 2001 Time: 9:00 AM Department 21B. Dated August 3, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354808**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323726 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CATHERINE RENE VAN DER OER TO ALL INTERESTED PERSONS: CATHERINE RENE VAN DER OER filed a petition with this court for a decree changing names as follows: present name CATHERINE RENE VAN DER OER, proposed name MARCUS RENE VAN DER OER. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 19, 2001 Time: 9:00 AM Department 21B. Dated August 17, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 5, 12, 19, 26, 2001. L# 354901**

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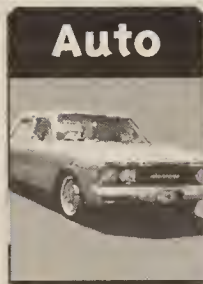
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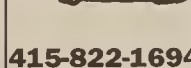
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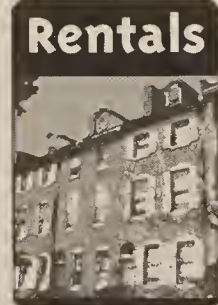
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\$822 NOE VALLEY (Castro @ Jersey) to share with 31yo SM and 2 others. H/W Floors - D/W - The other roommate is a 33yr old girl. We're both very active: anything outdoors, biking, hiking, swimming, yoga. (#30252) - We have over 600 rooms in San Francisco Place your room ad with us for FREE. - RENT TECH 415-863-7368 or www.renttech.com. Fee/Guarantee.

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\$1795 BERNAL HEIGHTS 2 BR...Oog Ok, Cat Ok, W/O, Incredible Victorian storefront converted to an apartment. Very high ceilings, large open space, flooded with light from the original corner storefront. (#54791) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF source*) and Landlords always list for free! — **RENT TECH 415-863-7368. Fee/Guarantee.**

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Progressive Opportunities Community Action Job Fair

Friday, September 28th, 3:00 to 6:30 p.m.
Frank H. Ogawa Plaza (in front of Oakland City Hall)
Downtown Oakland at 12th Street BART station

The San Francisco Bay Guardian Progressive Opportunities Community Action Job Fair brings together nonprofit companies looking for employees, interns or volunteers with people looking to work for more than just a paycheck.

This comprehensive **Community Education and Career Fair** will include exhibitors from over 75 companies and organizations from around the Bay Area. Representatives will be present to share information and offer opportunities working with an array of programs including career development, education, environmental, civic education, youth, social service, art/cultural, and much more! *The event also features:* No cost workshops and seminars, entertainment and activities, and speakers.

For more information about booth space, press kits or sponsorship opportunities please contact: (415) 255-7600, E-mail jody@sfbg.com or register for a booth on-line at www.tmcenr.org. This event is sponsored by the City of Oakland, Opportunity Nocs, Insidebayarea.com, and Eastbayarea.com, and Eastbaytechjobs.com.

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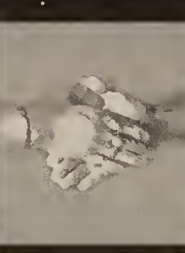
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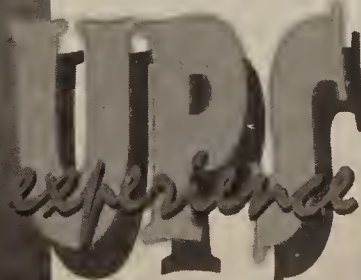
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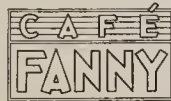
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Are you looking for a job that is fast-paced and enjoyable with a welcoming atmosphere and delicious food? Cafe Fanny - Alice Water's famous French style cafe is seeking baristas with personality. Earn up to \$10/hour depending on experience. Medical, dental, 401K, vacation pay and food discounts. Please fax resume to (510) 526-7486 or contact Kara at (510) 526-7664 ext. S.



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COMPUTER

You Didn't Get your degree to your coffee!
Time to get a cool job. RTL, a small, fun software testing company is looking for analytical, articulate problem solvers to join our team. Full Time, 8A/8S required. (Liberal arts majors encouraged to apply) \$11.00+/hour. Senior tester salary DOE. 90 New Montgomery St. #414, SF, CA 94105 (near BART) Fax: (415) 777-3108. www.testlabs.com/tester.

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DRIVERS - GUARANTEED Home time. Great pay! Call SMXI 1-800-978-8848. Veteran start .32cpm, Flatbed .31cpm. VAN. www.smxc.com (CAL*SCAN)

DRIVERS Hiring Drivers *Free training Class A CDL. Inquire about: *20 days on/10 days off. *Tuition reimbursement *Immediate benefits. Must be age 21. Call: 1-800-781-2778. CRST. EOE (CAL*SCAN)

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Full Time. 4 Days/week in relaxed, friendly environment. Organic produce home delivery. Clean DMV. Experience required. 25k plus benefits. Women & Minorities encouraged to apply. (415) 522-0526.

EDUCATION

TEACHERS
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In Monaco, 10.8% of the population was aged 75 and over in 1995.

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GENERAL

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GENERAL

Wilderness Camp Counselor - Sleep under the stars. Hike the Appalachian Trail. Canoe the Suwannee. Help at-risk youth. Paid Training. Free room/board. Clothing allowance. Excellent salary/benefits. Details/ application: www.eckerd.org. Send resumes: Selection Specialist/AN, Eckerd Youth Alternatives, P.O. Box 7450, Clearwater, FL 33765. EOE. (AAN CAN)

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GENERAL

Wilderness Camp Counselor - Yearround positions in Southeastern and Northeastern locations. Must enjoy camping, canoeing, hiking and helping at-risk youth. Excellent salary/benefits. Free room/board. Details/ application: www.eckerd.org. Send resumes: Selection Specialist/AN, Eckerd Youth Alternatives, P.O. Box 7450, Clearwater, FL 33765. EOE. (AAN CAN)

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HAIR STYLIST

Upscale salon seeks highly skilled stylist experienced in cut & color. Existing clientele. Station rental, full or part time.

Spritz! is a spacious, elegant salon located in the park-like, Farnside neighborhood of Alameda. It is 5 minutes from HWY 880, traveling West, on High Street. The surrounding community is hungry for "happening hair." Many of our clients have switched from well-known San Francisco salons.

Both you and your clients will enjoy the amenities of off-street parking, relaxed atmosphere, on-site esthetician and organic product lines. Must see inside. E-mail Louise at hillderek@home.com or call (510) 521-7721 to arrange.



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HEALTH FOOD SHOPPING or slow careful cleaning for sensitive disabled Jewish Feminist. 1-3 days. (510) 841-S091.

JANITORIAL

P/T Maint./ Janitorial
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PUBLISHING

TICKET TO WRITE
The San Francisco Bay Guardian, the Bay Area's biggest, hippest newsweekly, offers writing internships for aspiring journalists. The Guardian internship is a great way to gain experience, and clips, at one of the nation's foremost alternative papers. The four-month program is unpaid and requires a commitment of two days each week. Log on to www.sfbg.com for more information, or call (415) 255-3100 ext. S4S to have an informational flyer sent to you. Apply today, and be part to the solution.



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National Non-Profit seeks customer-oriented and personable individual to meet and greet clientele and answer phones. Great entry level opportunity with tons of growth. PC skills needed. Amazing benefits including tuition reimbursement. \$27k. Contact Strategic Staffing, (415) 616-6300, fax (415) 616-6306 or email your resume to jobs@strategic-staffing.com.

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Fun work & flex schedule
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Entry Level Inside Sales
SSF lease finance company seeks motivated individuals (several positions open) for those interested in taking control of their earning potential. Must have an excellent phone manner, be customer service oriented. Base \$30-36k with earning potential to \$60k first year for motivated workers. Try this opportunity out temp before committing. Contact Strategic Staffing, (415) 616-6300, fax: (415) 616-6306 or email your resume to jobs@strategic-staffing.com

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Friday, September 28th

3:00 - 6:30 p.m.

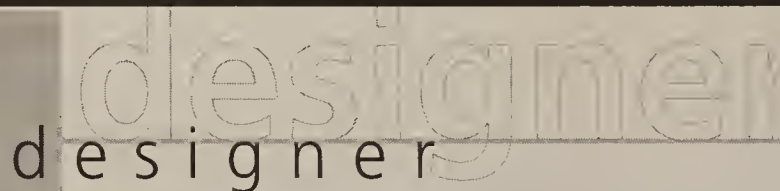
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If you are a perfect match for this challenging, but exciting job, please forward your resume and 2-3 design samples.

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Progressive Opportunities: A Community Action Nonprofit Job Fair at Frank H. Okawa plaza (in front of Oakland City Hall) conveniently located at 12th Street BART. Friday, September 28th, 3:00 - 6:30p.m.

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Body & Soul
Don't miss the September 26th Body & Soul magazine published by the Bay Guardian. This ultimate resource directory and healthy living guide will be invaluable for Bay Area living. For advertising information, call (415) 255-7600.
Live life to its fullest.

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Very attractive, exc health history, 18-30 yrs old, 5'3"-5'10", R1500 SAT or equiv, athletic. Compensation is \$35,000. Email photos and scores to Nancykp9@aol.com

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